

OHIO STATE
UNIVERSITY
MAY 5 1925

ANTIQUES

MAY, 1925



PENNSYLVANIA GERMAN CONFIRMATION CERTIFICATE :: 1811

Price, 50 Cents

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

A SERVICE VARIABLE IN TYPE INVARIABLE IN RELIABILITY

BECAUSE I have interpreted my responsibilities as a dealer in antiques to mean that I must satisfy the widest possible variety of requirements, I have established the following types of service which are always at the command of my clients. They are as follows:

FIRST: *The Maintenance of Stock*

¶ I maintain display rooms where, at all times, I have choice items of early American furniture on exhibit. Back of these display rooms are my storehouses, filled with innumerable other specimens.

SECOND: *Service in Purchasing*

¶ In order that my clients may enjoy the widest purchasing range compatible with the certainty of satisfaction, I am prepared to examine any items of antique furniture anywhere, to pass upon their genuineness, and, if approved, to acquire them in behalf of my clients at reasonable prices. This service applies to items offered at public or private sale or in the general market.

THIRD: *Service in Selling*

¶ A choice collection is always in process of change. It is often necessary to find a market for things displaced. In such cases I am always ready to make appraisals, and, if requested, to act as agent in disposing of individual pieces or considerable collections.

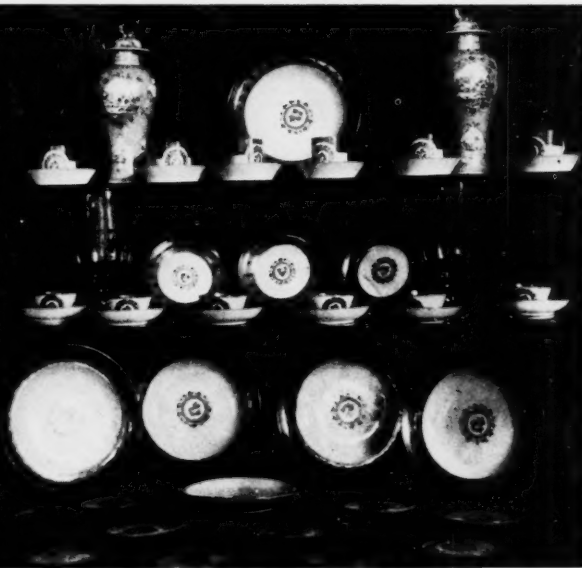
¶ As for the effectiveness of my different forms of service; *First*, there must be knowledge. The pledge of that is a lifetime of experience. *Second*, there must be reliability. The pledge of that is the distinguished roll of my clients.

I. SACK

85 *Charles Street*, BOSTON, MASS.



Davenport China, 54 pieces, Indian tree and stork design, blue, red and gold. 1 dozen lay plates, 1 dozen large plates, 1 dozen small plates, 2 round covered dishes, 2 vegetable dishes, 2 comports with trays, 1 large soup tureen, 1 bowl and tray, 1 bowl with handle, 2 large platters, 2 small platters, 1 platter (well and tree), 2 small trays, 2 shell dishes.



Lowestoft, 68 piece set, deep apricot band, decorated in gold. 6 deep plates, 18 small plates, 10 cups without handles, 10 saucers, 12 cups (straight with handles), 12 saucers.

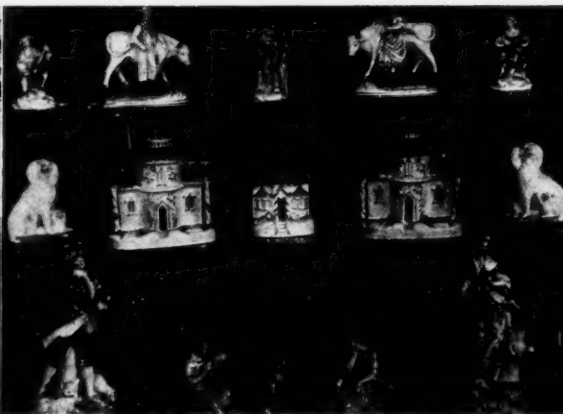
SUSSEL *in Philadelphia*

OUR COLLECTIONS are now on exhibit at 18th and Spruce Streets and at our branch shop (formerly Lewis King's), 928-30 Pine Street. Collectors will find at either place at all times many rare objects of early American furniture, china, glass, pewter, etc. These shops are conducted in a very personal way. Mr. Sussel, who is a collector of many years' standing, does all buying himself, which means that every piece is scrutinized by a discriminating, experienced eye, and to win a place in stock must possess considerable individual merit, as well as age and authenticity.

To be near Philadelphia and not to visit Sussel is a mistake really appreciated only by those who have visited Sussel.



Plain maple settee, perfect condition.



Collection of figures, Staffordshire, Dresden, Derby, etc.



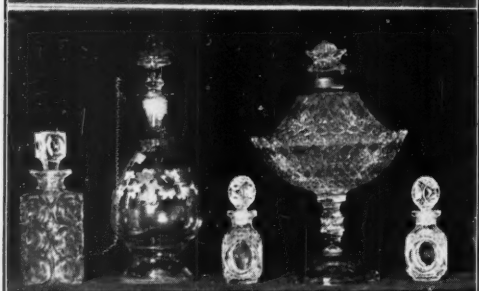
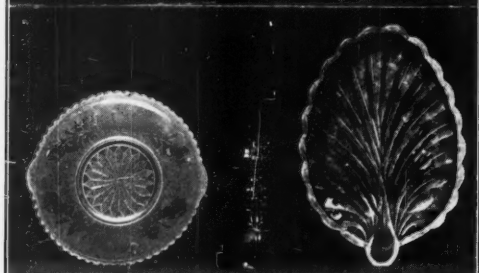
Walnut stretcher table, and assortment of pewter.

ARTHUR J. SUSSEL

SPRUCE, CORNER 18TH STREET

PHILADELPHIA, PA.

Branch: 928-30 PINE STREET (Formerly LEWIS KING)



15

GLASS AND CHINA

*Measurements, full description,
and price of any of the items
illustrated sent on request.*

Those who like to browse about among shelves of glass and china, looking for bright trifles by way of gifts, alluring bits of color for a window shelf, or rare items for the cabinet, will find suggestions here. And there are Parian ware, lustre, and quaint Staffordshire besides.

Since we have a service department just to be of service, we like to have our clients ask for photographs and prices.



BUCKLEY
OF
BINGHAMTON
100 Sun Building
BINGHAMTON, N. Y.

16



8



9



10



11



12



13



14

The Catalogue 1925

THE Compilation of our *Catalogue of Antiques* was the work of months. The photographing of hundreds of pieces, the careful describing of hundreds more called for the most painstaking study.

Think of 1500 items, described, priced, in many cases pictured!

The *Catalogue* is almost an encyclopaedia of antiques and current price values. No dealer and no collector can afford not to have a copy.

Price, \$1.00

Send for it today

OUR business is the outgrowth of a location and a philosophy. The

location is one of those strategic towns in and around which has gathered much of the vigorous early life of a great commonwealth. It has been prosperous for generations and has laid by fine stores of ancient household goods.



PHILADELPHIA HIGHBOY (c. 1760)

A Savery type. Beautifully made. Moulded scroll pediment; flame finials; rocaille enrichment. Panelled sides; fluted columns inset at corners; cabriole legs with knees decorated with acanthus scroll; ball and claw feet. Upper and lower drawers show typical shell carving. Valance scrolled and pierced. Dimensions: height, 8'; width, 3' 3"; depth, 2'.

A Word of Appreciation

THANKS are due to the hundreds of persons who have subscribed for our new *Catalogue*. It is gratifying to know that appreciation of our effort has compelled us to increase the edition by 2000 copies.

The book has 64 pages, and includes not only furniture, but glass, pewter, hooked rugs, pottery, etc., etc.

Each group of items is prefaced with a historical discussion and with information concerning how to know the real from the false.

Price, \$1.00

Send for it today

THE philosophy is a very simple one to the effect that good things and fair

dealing will create and hold a nation-wide market. We *guarantee* our sales. We *like* to have clients shop with us by mail. We *like* to send photographs and quote prices. And now our market is nation-wide.

BUCKLEY of BINGHAMTON
100 Sun Building :: :: BINGHAMTON, N. Y.



Patented March 31, 1925

OF THIS ALTOGETHER
IRRESISTIBLE SHIP AND
COTTAGE WALL PAPER I
NOW OFFER FIVE COLOR-
INGS.

1. *Gray ground with white tracery; printed in green and rosy apricot. Combines color with quiet restraint.*
2. *Naples yellow ground with white tracery; printed in mulberry and green. A sunny and cheerful effect for a darkish interior.*
3. *Gray ground with white tracery; printed in grenade and gold. Particularly luscious with white wood work.*
4. *Gray ground with tracery and design in grays. Offers impeccable 18th century propriety with informality.*
5. *Gray ground with tracery and design in old gray blue. Similar to number 4, but bolder in effect.*



Distinction Color Good Taste

ONE reason for the success of my wall papers is the fact that, before selecting a design, I invariably study it in terms of its use. And for each coloring the test is the same. Hence my papers are not only beautiful; they are practical, as well.

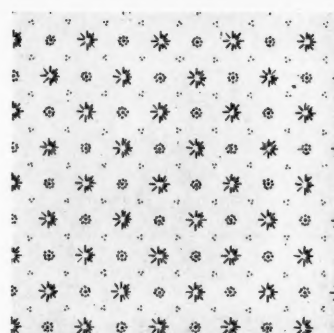
The Ship and Cottage design I now offer in chintz, glazed and most alluring.

HARRIET BRYANT

English, French and American Antiques

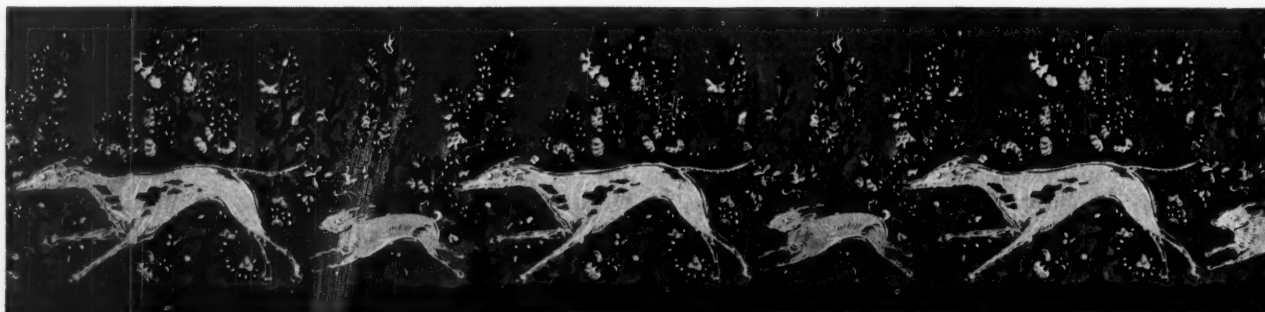
NEW MILFORD :: CONNECTICUT

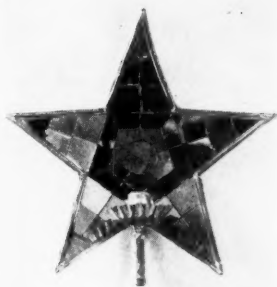
On the State Road to Kent and the Berkshires



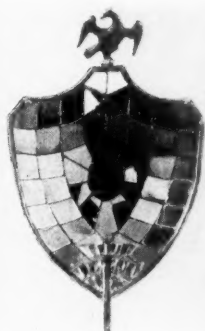
FOR A SIMPLE PAPER THAT SHALL OFFER SOMETHING OF LIFE AND SPARKLE ON THE WALL, YET SHALL ACCORD WITH FIGURED CHINTZES, I SUGGEST THIS DOT AND DAISY PATTERN IN ANY ONE OF SEVERAL COLORS.

1. *Faint apricot ground with pattern of darker shade. Cool and crisp for a summer chamber.*
2. *Pale yellow ground with pattern in green. A sunny, springlike effect for a northerly room.*
3. *White ground with pattern in black. A distinguished effect, which gives background equally appropriate for reserved treatment of hangings and upholstery, or for most brilliant color effect.*
4. *Pink ground with pattern in deeper shade.*





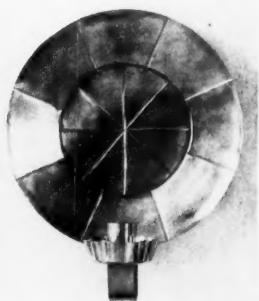
1. STAR OF BETHLEHEM
Old Mirror Glass and Pewter.
Four blue diamond mirror
insets.
\$30 each. \$35 electrified.



2. VIRGINIA
Old Mirror Glass in Pewter.
Center shield in blue mir-
ror glass. Very beautiful.
9½ x 11 inches.
\$35 each. \$40 electrified.



3. MOUNT VERNON SHIELD
Of best Pewter. A perfect
reproduction. Very distin-
guished. 7½ x 14 inches.
\$20 each. \$25 electrified.



4. DUXBURY
Finest Pewter. 8½
inches diameter.
\$20 each.
\$25 electrified.



10. PAUL REVERE
Hand-etched Glass, Pewter
mounted. Most unusual
and effective.
\$50 each. \$57 electrified.

Correct Lighting Fixtures

THESE FAITHFUL REPRODUCTIONS OF EARLY
AMERICAN FIXTURES ARE NOT TO BE SUR-
PASSED IN QUALITY.

THEY ARE ALL HAND WROUGHT AND ARE GUAR-
ANTEED TO BE ABSOLUTELY AS REPRESENTED.

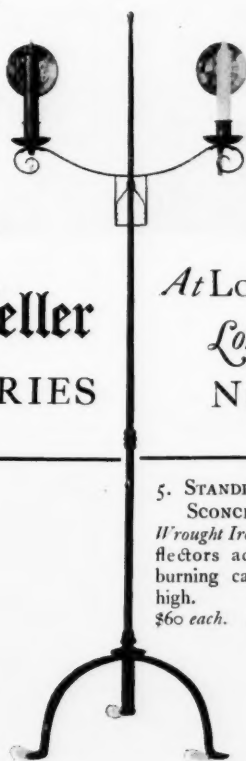
THEY MAY BE HAD EITHER EQUIPPED FOR
ELECTRICITY OR FOR CANDLES. PRICES ARE
QUOTED FOR BOTH STYLES.

THE DESCRIPTION ACCOMPANYING EACH ILLUS-
TRATION SHOULD, WE BELIEVE, BE SUFFICIENT
TO OBTAIN NECESSITY FOR CORRESPONDENCE
OR FOR SHIPPING ON APPROVAL.

CUSTOMERS SHOULD ORDER BY NAME AND
NUMBER AND ENCLOSE CHECK OR MONEY
ORDER. WE PAY ALL PACKING CHARGES.

Jane Teller
INDUSTRIES

At Locust Valley
Long Island
NEW YORK

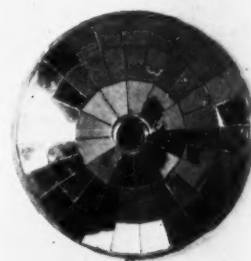


5. STANDING DOUBLE
SCONCE
Wrought Iron. Mirror re-
flectors adjustable to
burning candles. 5 feet
high.
\$60 each. \$100 the pair.

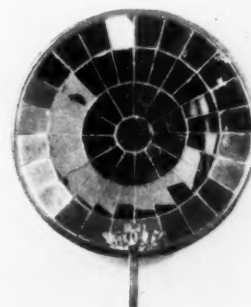
6. OLD CONCORD
Saw tooth pattern set
in old Mirror Glass.
Pewter back. Very
effective. \$25 each.
\$30 electrified.



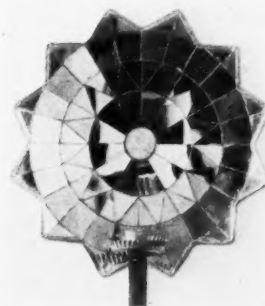
9. LEXINGTON
In heavy Pewter. Simple but
choice.
\$15 each. \$20 electrified.



8. CONVEX CEILING RE-
FLECTOR
Old Mirror Glass and Pewter.
\$25 each electrified.



7. OLD SALEM
Old Mirror Glass and Pew-
ter. Copy of example at
Wayside Inn. 11 inches
high.
\$25 each. \$30 electrified.





*Hanging Pine
Corner Cabinet*

*"A Good Antique is a
Good Investment"*

Dorothy O. Schubart

INCORPORATED

651 MAIN STREET

NEW ROCHELLE

NEW YORK

Telephone, NEW ROCHELLE 6692

TO be known as an old-fashioned dealer in old-fashioned things is to me a source of considerable pride. For the true lover of antiques will understand how deep a foundation of experience that implies, and how trustworthy a superstructure of reputation. A pioneer New York dealer in antiques, I am simply maintaining the early tradition in offering my clients a service that is both reliable and conscientious.

Henry D. Weil

126 East 57th Street

NEW YORK CITY

FRED SKULL HIGH WYCOMBE *England*

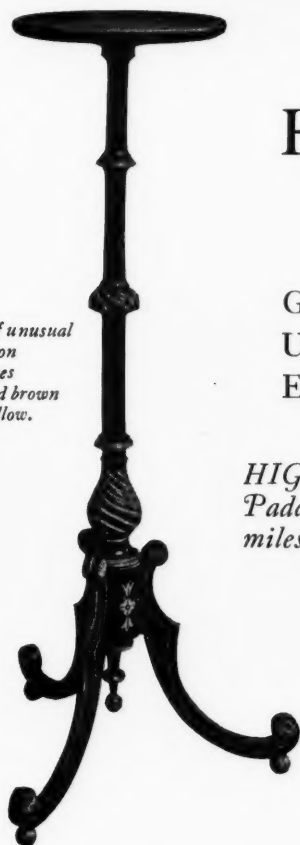
GENUINE ANTIQUES IN ORIGINAL
UNRESTORED CONDITION AT MOD-
ERATE PRICES. *WHOLESALE ONLY*

*HIGH WYCOMBE is 35 minutes from Marylebone or
Paddington Stations, London, by express trains; and 29
miles by automobile, being half-way between London and
Oxford on the main road.*

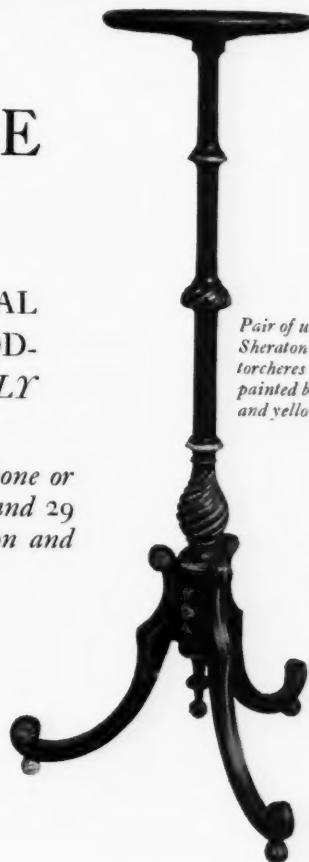
FRED SKULL
Stuart Road
HIGH WYCOMBE, ENGLAND

Telephone, HIGH WYCOMBE 443

*Pair of unusual
Sheraton
torcheres
painted brown
and yellow.*



*Pair of unusual
Sheraton
torcheres
painted brown
and yellow.*



J. CORKILL, 460 *New Chester Road*, ROCK FERRY, BIRKENHEAD, *England*

*10 minutes from Liverpool.
20 minutes from Chester.*

CABLES: *Antiques, Birkenhead*
TELEPHONE: *Rock Ferry, 198*

EXCEPTIONALLY fine
Phyfe period dining tables
on five, three, and two blocks
with brass claw castors, in
untouched condition.

A scarce set of Phyfe period
solid mahogany chairs, ten
single and two arms, with
shaped legs, and cane seats.

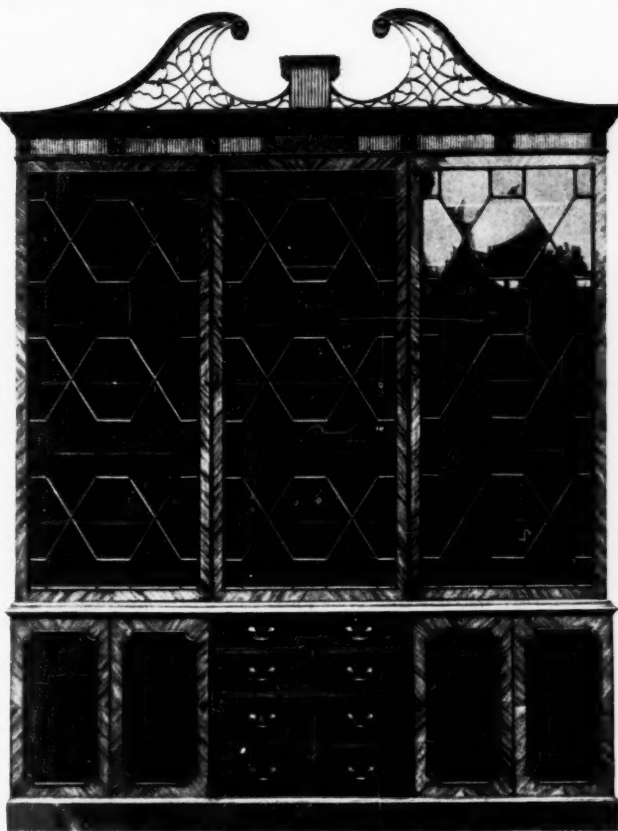
Several beautiful Phyfe
period settees, on shaped legs,
and brass claw castors, in
mahogany and rosewood.

Chippendale, Sheraton, and
Hepplewhite chairs in sets, and
singly.

A 13 ft. 6 inch refectory
table in elm, with iron bound
top, on three trestles.

An oak 12 ft. refectory
table on turned legs, and
others 4 ft. 6 inches to 8 ft.
long.

A set of four Stuart period
armchairs in walnut.



A VERY large selection of
pewter and Staffordshire
figures, at most moderate
prices.

Several sets of plain and
coloured glass lustres, in pairs,
and sets of three; glass door
stops, paper weights, and flasks.

Scarce rushlight holders, tin-
der boxes with steel complete,
horn lanterns and Betty lamps.

A wonderfully fine Hepple-
white period bookcase, with
magnificent carved and fret
pediment. The cornice has
beautifully carved paterae and
swags, and is inlaid with satin-
wood to represent fluting. In
perfect condition. 8 ft. 9 inches
long (*Illustrated*).

About forty other book-
cases in stock, including a
Chippendale period one, 16 ft.
long, with fret frieze, and sev-
eral Sheraton and Hepple-
white period secretaries and
bureau bookcases.



HONEST GEORGE GRAHAM

THE famous pupil of Thomas Tompion (the father of clockmakers) made the movement for the clock shown above, at the sign of the Dial and Three Crowns, at the corner of Water Lane in Fleet Street, London. Graham was one of the greatest clock makers that ever lived, and amongst his inventions was the dead-beat escapement, which, in the opinion of many leading horologists, is still unsurpassed.

The case is of the finest of old San Domingo mahogany, and without doubt, was made by THOMAS CHIPPENDALE at the time when Chinese architecture was so much in vogue, owing to the influence of Sir William Chambers. It is all in original condition. It chimes the hours, halves and quarters on 8 bells.

GRAHAM was thought so much of by the English nation that he was buried in Westminster Abbey. This clock is now on view at my Galleries, together with other rare antiques.

LOUIS JOSEPH

381 Boylston Street

BOSTON

ANTIQUES announces its first book,—a reprint, with revisions and additions of H. H. Cotterell's remarkable series of articles on *National Types of Old Pewter*.

The work was undertaken by Mr. Cotterell for the express purpose of telling things about foreign pewter which other books fail to tell. It has proved invaluable in its helpfulness.

This characteristic of fresh and authoritative informa-

Published Monthly at 683 ATLANTIC AVENUE, Boston, Massachusetts Telephone, Liberty 3118

SUBSCRIPTION RATE, \$4.00 FOR ONE YEAR, PRICE FOR A SINGLE COPY 50 CENTS

A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

Entered as second-class matter Dec. 6, 1921, at the post office at Boston, Mass., under the Act of March 3, 1879.

ANTIQUES

TABLE of CONTENTS

Vol. VII MAY, 1925 No. 5

	PAGE
Pennsylvania German Confirmation Certificate . . .	Cover
Spanish Doors	Frontispiece
The Editor's Attic	243
The Early American of Spanish Days	247
Wedgwood The Necromancer	Arthur Hayden 252
Map Horns, Howard M. Chapin and Charles D. Cook	254
The Beginning of the House Organ, George H. Sargent	260
Mediaeval Art Among Pennsylvania Germans, T. Kenneth Wood	263
Current Books	266
Questions and Answers	267

HOMER EATON KEYES, Editor
ALICE VAN LEER CARRICK, Editorial Consultant

LAWRENCE E. SPIVAK, Business Manager
SIDNEY M. MILLS, New England Representative, Boston Office
Published by ANTIQUES, Incorporated
FREDERICK E. ATWOOD, Treasurer

tion clearly imparted ANTIQUES proposes to make the test of everything which it will publish in book form.

It will likewise endeavor to distribute books at the lowest price at all consistent with high standards of production.

National Types of Old Pewter, by the way, should be ordered now. The price will be \$3.00. But an edition of only 1,000 copies implies an early premium beyond that.

The magazine ANTIQUES is the only magazine published by ANTIQUES, Inc. and is in no way connected with any other publication.

Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

Copyright, 1925, by FREDERICK E. ATWOOD, Treasurer of ANTIQUES, Incorporated.

The Summer is Coming North

Porch Days :: Golden Sunshine in Gardens Laden with Floral Beauty and Perfume :: The Glorious Out-of-Doors!

TO MAKE MORE COMPLETE THE ENJOYMENT OF THE SEASON

The Katharine Willis Antique Shops

are offering a charming collection of Porch and Summer Home Furnishings:

DECORATED, painted benches and chairs; quaint hutch tables and dough tables, with Windsor or rush-bottom chairs for breakfast sets; curly maple day beds and many of the popular "small tables and stands" in pine, maple and cherry, and choice American Pewter, Glass, China and Lustre. Special: Framed floral prints (1838) exquisite drawing and colorings, make beautiful gifts, \$3.00 each. Also attractive rustic Garden Furniture, settees, chairs, summer houses, bridges, flower boxes, etc., to beautify your garden.

You are Cordially Invited to Call and Inspect These Charming Collections

KATHARINE WILLIS

321 Boston Post Road, PORT CHESTER, N. Y.

Telephone Port Chester, 2248
(Twenty miles from New York)

272 Hillside Avenue, JAMAICA, N. Y.

Telephone Jamaica, 0272-W
(Twenty minutes from Broadway)



SPANISH DOORS

These were the frames of a door in an old adobe hut in Abique, New Mexico. Panels let into frame; design applied and nailed on. Soft wood, no evidence of color. The double surfacing of wood shown here and in Figure 10, page 251, is characteristic of Spanish door construction. But the design here is suggestive of Indian or polygenous workmanship. The upper (dark) portions are recent additions. General color very light, due to weathering. 64 inches high, 19½ inches wide, each, 1¾ inches thick.

Owned by Mr. and Mrs. John K. Byard.

ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND
INTEREST IN *TIMES PAST* & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume VII

MAY, 1925

Number 5

The Editor's Attic

On Historic Accuracy

PROBABLY no extended historical novel has ever been completely devoid of anachronisms. As for our so-called historical movie dramas, they bristle with glaring violations of the facts of time. Griffith is meticulous as to the number of supers whom he slaughters at Lexington; but he permits the signers of the Declaration of Independence to use a table garnished with a bedcover of the vintage of 1825, or thereabouts. He adds fabulousness to the fabulous eighteen forties by subjecting the doors of that decade to the midnight thwackings of Paul Revere.

So, too, the producers of mediaeval spectacles. A contributor to *Harper's Monthly* is, perhaps, hypercritical in observing that the knights of *Robin Hood* ride for all the world like western cowboys. More disturbing than the equestrian implications of this and similar picture dramas are the advanced styles of household furnishings attributed to the gentry of old time England. Few, indeed, are the screen-emblazoned heroes and heroines of Shakespeare's day—or days yet earlier—who fail to enjoy the luxuries which the wiseacres tell us were reserved for the post-Cromwellian era.

But why litter the discussion with further examples? The point seems to be that, when any of us attempt to be simultaneously imaginative and historical, the result is likely to be something of a mess. We pretend accuracy, and achieve neither a true picture of what really was, nor an accurate portrayal of what actually is.

Truth vs. Fact

PERHAPS the draftsmen and painters of less sophisticated ages than our own were working closer to truth, when, without any attempt at research, they illustrated long past occurrences with frank delineations of the life about them. So Filippo Lippi, piously instructing the common folk with his frescoes on the walls of Prato Cathedral, depicts Salome before Herod, in the guise of a sprightly Florentine miss doing a fling for the delectation of a Medicean banquet. The adoring shepherds of Ghirlandaio's *Nativity* are, in face and costume, the sturdy

peasants of Tuscany. When early German artists pictured the Devil they made him, as has been remarked, both "Deutsch und bürgerlich." To such lack of historical concern and such richness of straightforward vision we owe our knowledge of how those genial fifteenth century artists and their contemporaries dressed and comported themselves. These men were painters, not pedants—that is, perhaps, one reason why we love them.

Honor, therefore, to a belated and humble follower of the ancient tradition, the unknown engraver who designed and cut the single illustration which, without pointing any moral, yet adorns that worthy tale, *The Tradesman's Boast*. *The Tradesman's Boast*, be it explained, is one of that innumerable output of romantic novels which our forebears of the forties seemed able to absorb in limitless quantity. Many of these works rejoiced in titles quite entrancingly indicative of the thrill of their contents: *Alphonso and Dalinda*, for example; *The Nymph of the Ocean*; *The Miser's Daughter* or *The Coined Heart*, and so on. Gleason, of Boston, was the publisher, in 1846.

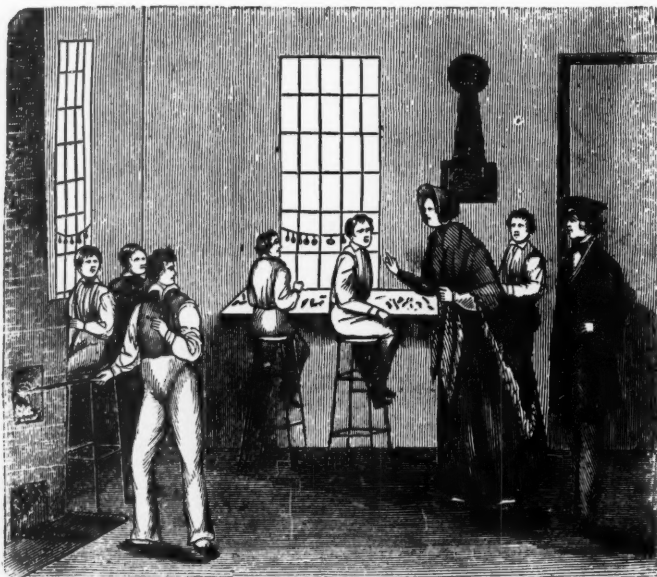
Roses and Roxbury

As a title, *The Tradesman's Boast* conveys no romantic suggestion; yet the story, true to form, introduces its readers to high company; for in its fiction, the forties would tolerate only high company, or else company blood-thirstily and piratically low. Hence we meet one king, Edward IV, of England, very sinful; and one queen, Margaret of Anjou, enduring exile. Friends of the Attic will at once recognize that the plot is laid in England during the Wars of the Roses; that is, at some time between 1455 and 1485. What the tradesman boasted about leaves but vague memory. But he boasted, and it was therefore necessary for Mrs. Williams, whoever she may have been, to descend into the shop of her son—a goldsmith by trade—and invoke the aid of the apprentices in saving the unfortunate Queen Margaret.

This is the dramatic moment which the unknown engraver chose to endow with pictorial perpetuity. And how did he go about it? Did he hunt up a book on costume and another on tradesmen's shops in early England; did

he beseech the curator of a public museum to hunt out contemporary illustrations from the print department? Not a bit of it. Like his ancestors of the early Renaissance, he merely looked about him and reproduced what seemed appropriate: a hortatory Boston matron, accompanied by her son Rollo, delivering a few well chosen remarks to the apprentices of a Roxbury watchmaker.

Had he done otherwise, *The Tradesman's Boast* might well have followed its companion works into the furnace of oblivion. Certainly Charles R. Harley would not have preserved a copy in New Hope, Pennsylvania; and he would not have sent it for contemplation by the Attic circle's collective eye. Again, therefore, honor be to the unknown engraver. To be sure, he has offered us little more enlightenment concerning the habits and customs of his own day and generation than concerning those of the England of Edward IV. On the other hand, he has in no wise misguided us. He has shown us garments much as they were worn in 1846; has suggested that shirt sleeves



were clerically *de rigueur* in that blissful period, and has informed us as to the contemporary state of decadence which the banjo clock had achieved. Further than that, he has imperishably preserved the look of pain which hortatory matrons—even in those courteous days—had power of invoking upon the countenance of young manhood.

From China Concerning Pewter

THE following note from a reader in Kiangsi, China, who signs himself G. A. R. Goyle, introduces the Attic to a secret receptacle concerning which few persons are likely to have knowledge. Here it is:

Mr. H. H. Cotterell in his article on old pewter* calls attention to the characteristic "ball" thumbpieces on European pewter, which on German pieces are "very large in size, often too much so for the place they occupy." In some cases, as he justly observes, the size is out of all proportion and gives the piece almost a top-heavy appearance.

German pewter of the period in which these overgrown thumbpieces

*ANTIQUES for April, 1923, (Vol. III, p. 176); see also *National Types of Old Pewter*, p. 16.

appear is usually considered well designed and proportioned, and the anomaly mentioned does seem to call for an explanation. I advise the thoughtful collector of old pewter closely to inspect such pieces where the anomaly seems most pronounced. In the first place he is likely to find that the ball is divided into two halves by a horizontal rim laid around the circumference. Firmly grasping the lower half of the ball and twisting the upper, he will learn, perhaps to his surprise, that the two pieces are screwed together, and, after a few turns, come apart.

Inspecting many such pieces, I have found that, in most cases, the "overpowering" ball forms a little receptacle, which, no doubt, at one time served some useful purpose. These observations of mine go back into childhood days, and I can no longer recall where I received the information which explains the use of the receptacle in the thumbpiece. It is, in short, as follows:

The revival of trade and commerce in Germany after the Thirty Years' War brought with it a widespread use of spices. It even became customary to scrape some nutmeg into beer; and, aiding the custom, the pewterers soon transformed the thumbpiece on the tankards into a receptacle for holding the nutmeg. When the tankard was brought filled with the precious fluid, the anticipating quaffer would unscrew the "overpowering" ball, take from it the nutmeg and with his knife scrape some of it upon the white froth.

I give this explanation for what it is worth. It has this much to commend it: that it excuses the German artisan from wilfully breaking the harmony of design in an otherwise well executed piece of workmanship.

Not All That Glitters Is Sandwich

THE history of pressed glass is epitomized in two pages of a recent book *Gläser der Empire und Biedermeierzeit*, written by Gustav E. Pazaurek and published in Leipzig. The brief story is worth retelling, not because it clarifies any particular aspect of that type of glass which was first produced at Sandwich, Massachusetts, and has hence received the almost generic name of Sandwich Glass; but because it serves precisely the opposite purpose. It indicates the widespread satisfaction with which certain manufacturers of glassware, the world over, welcomed inventions which enabled the production of a ware which, to the untutored eye, looked just as good as the highly prized and highly priced cut glass which had hitherto been the pride of the aristocracy and the envy of the proletariat.

But to the story:—The German author credits Deming Jarves with the production of the first pressed glass—"a cylindrical tumbler of snakeskin pattern." English manufacturers, "who long claimed priority in this process," apparently have nothing to show which will antedate the year 1836, in which James Stevens of Bullshead Court, Birmingham, produced a heavy tumbler. But then the game was on. It proved a disastrous one for the old line manufacturers who were not in position to utilize the new methods.

When Pressed Glass Broke the Market

FIRST the English glass market went to pieces. Then the flood of English pressed ware poured in upon the Continent. The price of glass in northern Bohemia underwent a disastrous cut of fifty per cent to meet the foreign competition. Meanwhile France had entered the field, wherein it proved a still more dangerous competitor than England; for besides utilizing faceted patterns the French designers introduced a "multitude of relief orna-

ments in every current style form, and thereby, perhaps, became responsible for that decadence of taste in glass decoration which occurred before the middle of the nineteenth century."

Austrian and German Makes

PRESENTLY Austria and Germany entered the competition. Indeed, as early as 1836, the Prague industrial exhibit displayed pressed glass from the fabrik of the Bohemian Johann Mayr. As the local commission on the exhibit reported, this glass was decorated with arabesques similar to those whose manufacture by the French and Americans "threatens to ruin our cut glass works."

The industrial exhibit of 1844 in Berlin showed German pressed glass from the works of C. W. Scheffler in Haide-mühle. By the mid-century, pressed glass had invaded every market. It was cheap, but caught the eye; and, as technical processes improved, it imitated cut glass with increasing accuracy, until, a generation later, the reaction against it could be no longer postponed and pressed glass "was debased to the boarding house trade."

French Influence on Sandwich

Of the French firms producing this glass, that of Launay, Hautin & Cie., of Paris, appears to have been

among the leaders. It seems not improbable that its designs exerted a considerable influence upon the patterns produced at Sandwich and at other American factories. Pazaurek reproduces many illustrations from this firm's pattern book of 1840. Among them the "pickle bottle Gothic," subsequently to be widely popular in America, is conspicuous. The anthemion ornament and a version of the acanthus—both, likewise, frequently adapted to the uses of Sandwich cup plates—also appear.

With this information at hand, it is worth while to examine a group of French pressed glass goblets of the period 1840-1850, belonging to Mrs. Edgar Munson, of Williamsport, Pennsylvania. They were purchased in France. Had they been found in this country they would, by nine out of ten observers, be identified as Sandwich items, not only because of their pattern, but because of the brilliant clarity of their material. But they are, beyond doubt, French, and not improbably from the Launay, Hautin factory. One example, in fact—that with the Gothic window decoration—exactly corresponds to an item among the latter firm's patterns of 1840. Among others will be discovered motives familiar—with slight variations—in the Sandwich product.

From all of this, no very definite conclusions may be drawn. It is, however, observable that Pazaurek does not ascribe any degree of elaboration to the English glass of this type. Furthermore, glass enthusiasts who have combed the English antique shops for pressed glass declare



FRENCH PRESSED GLASS (c. 1840)

The example at the lower left appears to be the product of Launay, Hautin & Cie., of Paris. The others may be from the same source. In design, texture and brilliancy of material, these examples are strikingly similar to Sandwich glass of the period. Owned by Mrs. Edgar Munson.

that article to be virtually non-existent. It would, therefore, be interesting should the event prove that, while American ingenuity is to be credited with the originating of pressed glass, French fertility of imagination is mainly responsible for the somewhat bizarre development of its patterns.

Pap Boat and Biberon

THE ATTIC's recent brief discussion of English pap boats,* with a somewhat tentative consideration of American analogues, has called forth two photographs from Eugene De Forest of New Haven. Both photographs are interesting; one is highly illuminating, for it bears witness to the fact that the American feeding cup previously shown is by no means an isolated phenomenon.

Mr. De Forest's example, while unmarked, is of silver, and is sufficiently different from English types and sufficiently similar to the single American specimen published to justify attribution to an American maker, unknown. It bears the inscription, "George Carlisle Stedman—Oct. 14th, 1855." Having secured his acquisition through a

dealer, Mr. De Forest is unaware of the identity of the person thus named; but he surmises—no doubt correctly—that the cup was a birth gift, and hence an infant's food conveyor instead of a device for invalids. By inference, a similar conclusion regarding the previously published specimens seems reasonable.

Considering the date, 1855, George Carlisle Stedman's pap boat is of unusually refined design. Obviously hand-wrought, it is, perhaps, to be looked upon as a late revival of a half-forgotten form, rather than as a normal type of the period of its actual production. In any event, it is important as serving to establish the pap boat as an American institution.

As for Nursing Bottles

ACCOMPANYING its previous portrayal of pap boats, the Attic published a reproduction of a Pennsylvania German tin nursing can. Of this homely and unsanitary device Mr. De Forest shrewdly traces the ancestry to the European *biberon*, or invalid's water bottle, whereof he sends a picture from his own collection.

This particular example, secured some years since, in Switzerland, is of high-grade pewter, satisfyingly designed and carefully made. The handle is so contrived that the vessel may be hung on any convenient knob or hook. The spout passes into the body of the vessel and is continued as a tube reaching almost to the bottom. This is precisely the arrangement of the Pennsylvania can.

A *biberon* is illustrated by Malcolm Bell in his *Old Pewter* and by H. H. Cotterell in *National Types of Old Pewter*. Mr. Cotterell speaks of this vessel as for children's drinking, and says nothing about it as an invalid's convenience. Doubtless it served in various capacities. Whether or not the Germans of the Palatinate, whence came the bulk of Teuton settlers in Pennsylvania, were acquainted with the *biberon* and its uses, the Attic is unable to say. They probably were. If they were not, the Pennsylvania can should owe its invention to the Swiss settlers of the colony rather than to their neighbors from the Rhine.



BIBERON (18th century)

Of pewter. A Swiss drinking vessel for children or invalids. The spout is carried into the vessel as a tube which extends almost to the bottom and permits the contents to be sucked forth. The piece appears to be a prototype of the tin nursing can illustrated in *ANTIQUES* for December, 1924.

Height, exclusive of handle, 6½ inches; greatest diameter, 4½ inches.



PAP BOAT (1855)

Of silver. Though unmarked, quite evidently made in America for the child whose name is inscribed upon it.

Length, exclusive of handle, 4¾ inches; greatest diameter, 3 inches.

*See *ANTIQUES* for December, 1924 (Vol. VI, pp. 300, 301).

The Early American of Spanish Days

Illustrations from the collection of Mr. and Mrs. John Kenneth Byard

ALMOST exactly a century before the first of the Pilgrims clambered ashore on Plymouth rock, Cortez gave bloody baptism to the new Spanish empire in Mexico. So began the process of opening up the great southwest to the colonization of the white man. Eventually, as the civilization which had its governmental centre in Mexico City moved slowly north and west, it naturally followed the Pacific coast line. To the eastward it made its upward way along the valleys of the great rivers that sweep toward the Gulf.

The valley movement appears to have been the earlier of the two. San José, first of the California settlements to be established as a colonizing project, dates from 1777, whereas Santa Fé, now capital of New Mexico, claims foundation as early as 1598, the year in which Onate led his military and colonizing expedition into the country to the north.

In fact, the New Mexico colonizing venture had enjoyed a century of prosperity, had suffered virtual destruction in the Pueblo uprising of 1680, and had again been restored to peace and reasonable productivity under Spanish domination,—all considerably before any serious efforts were made to reclaim California, either religiously or commercially.

New Mexico holds some claim to a seventeenth-century tradition, albeit a tradition seriously interrupted. California's tradition, on the other hand, is of the eighteenth century; and it has suffered even more seriously than that of New Mexico, for it was improved very nearly out of existence by a more vigorous culture, whose dreams of splendor were of mansard mansions and French villas, and whose awakening to appreciation of the richness of its Spanish heritage did not come until much of that treasure had been destroyed.

Meanwhile New Mexico, mercifully exempt from extensive commercial invasion, was, in many districts, permitted to vegetate in the picturesque conservatism of the past. So it is that, even today, remote New Mexican villages and back country ranches occasionally yield up architectural fragments and pieces of furniture which bear evidences of having been made either by Spanish immigrants of the late seventeenth century or by their polygenous descendants, working with similar primitive tools toward the achievement of similar ends.

This furniture is perhaps not to be materially differenti-

ated from that still harbored in surviving California missions. It is perhaps cruder, and it is, further, collectible—which means that it is, to some extent, procurable by the private purchaser. Yet examples of the type appear not to have been sought by western collectors with anything approaching the zeal displayed by dwellers in the east in their search for New England farmhouse belongings.

Nevertheless, this Spanish-

American furniture is quite as characteristic of the old time West as Carver chairs and court cupboards are characteristic of old time New England. The western gear, however, appears to be far more restricted in quantity and in variety than the eastern, and it is less easily tamed to modern domestic uses. Even in his homeland the Spaniard is disinclined to fill his house with furniture fripperies. In the new America he fully maintained his native conservatism.

His chief household requisite, here, as in Spain, was the chest, which served the majority of purposes which, in other kinds of households, were met by half a dozen different items. He likewise indulged—within reason—in chairs, tables and cupboards. In Spain the bed was a monumental

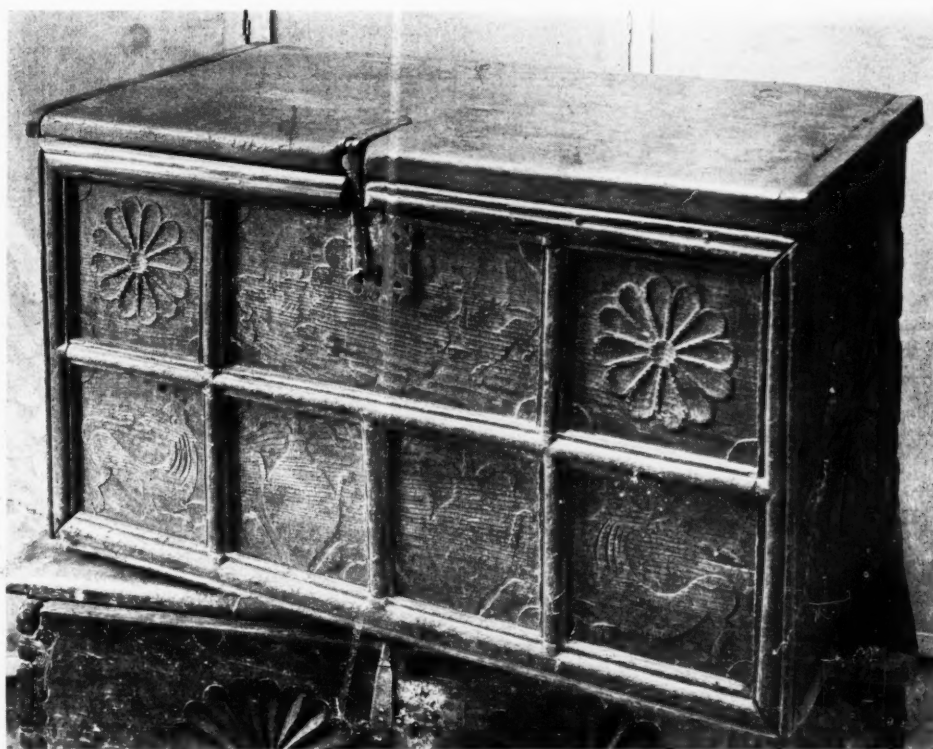


Fig. 1—CHEST

Dovetailed. The rosettes reappear on ends. Soft wood, probably pine. Made of one inch boards. No evidence of use of color. The mouldings framing the square spaces in front are nailed on. An exceptionally fine piece, in which the relief carving is of rare subtlety. 20 inches high, 34 inches long, 17½ inches deep.

adornment of the home. In America it may have retained its position of importance in those families sufficiently well-to-do to retain the customs of the homeland, but the missions would hardly have supplied as effective patterns for beds as for other things. The friars might use tables, chairs and cupboards, and insist upon some approximation of quality in their making; but it was part of religion to sleep uncomfortably and ignominiously. In any case, while there is some awed reference to family beds in descriptions of New Mexican village dwellings, actual examples are either very rare or are too closely cherished to find their way readily into the market place.

One would naturally look for private collections of early Spanish Colonial furniture in New Mexico, Arizona or Southern California. But, curiously enough, the items which *ANTIQUES* here illustrates are owned in Connecticut by Mr. and Mrs. John K. Byard of Silvermine. They were purchased, however, in New Mexico during the past three years.

While these pieces are, with few exceptions, extremely crude in workmanship they yet possess the merit of forthrightness of construction, combined with excellence of proportion and considerable effectiveness of spatial division.

There is no such thing as assigning accurate dates to these items. They represent sixteenth- and seventeenth-century Spanish tradition modified, not by the infusion of new

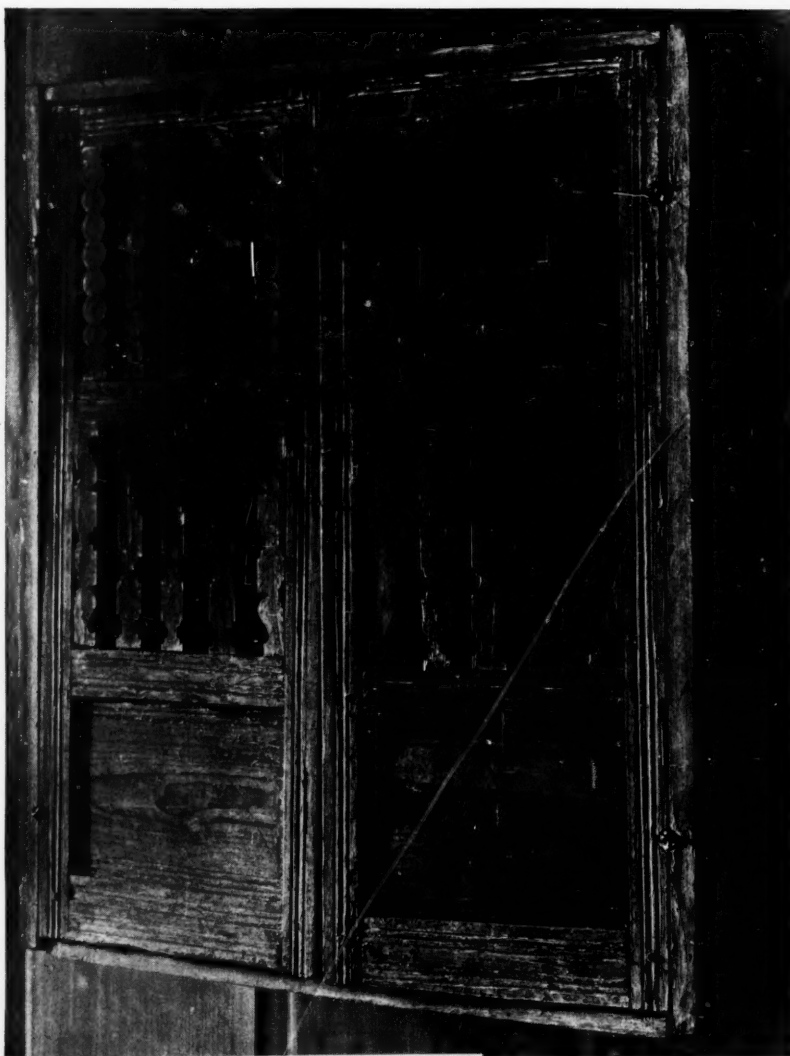


Fig. 2—HANGING CUPBOARD
Interior has two shelves let into sides, not nailed. Spindles in front let into frames. Soft wood, probably pine. 38 inches high, 31¼ inches wide, 8½ inches deep, 1 inch boards used.



Fig. 3—CHEST
Painted in oils; red, yellow and green; conventionalized flowers and strange rampant animals. Hardware, iron as in all the pieces. Was once painted on ends. Soft wood, probably pine. 15 inches high, 14¾ inches deep, 28¾ inches long, ¾ inch boards.

fashions, but by lapses of memory, native ignorance and unskillfulness, and the inadequacy of available tools.

The Byard collection consists of chests, cupboards, a table, several doors and a number of those small icons, half Spanish—half Indian, which constitute a category worthy of consideration by itself. Such specific comment as the examples here illustrated seem to require will be found accompanying the pictures. With the publishing of these specimens, it may be hoped that the owners of still others may be encouraged to extend to *ANTIQUES* a helpful courtesy similar to that whereby Mr. and Mrs. Byard made possible this display of their fascinating belongings.

Perhaps it is inevitable that furniture of this type should

Fig. 4—CUPBOARD

Soft wood, no nails used in construction; mortise and tenon, pegged. Practically no two of the turnings are alike. Some parts seem to have been stained red and black, but with no apparent design except that the turnings show more red and the rails more black. Very crude workmanship. The precise function of this piece is not known. It may have had utilization similar to that of the mediaeval *almeries* of ecclesiastical establishments, in which were kept provisions for distribution. 82 inches high, 60½ inches wide, 21½ inches deep, 1½ inch boards used.



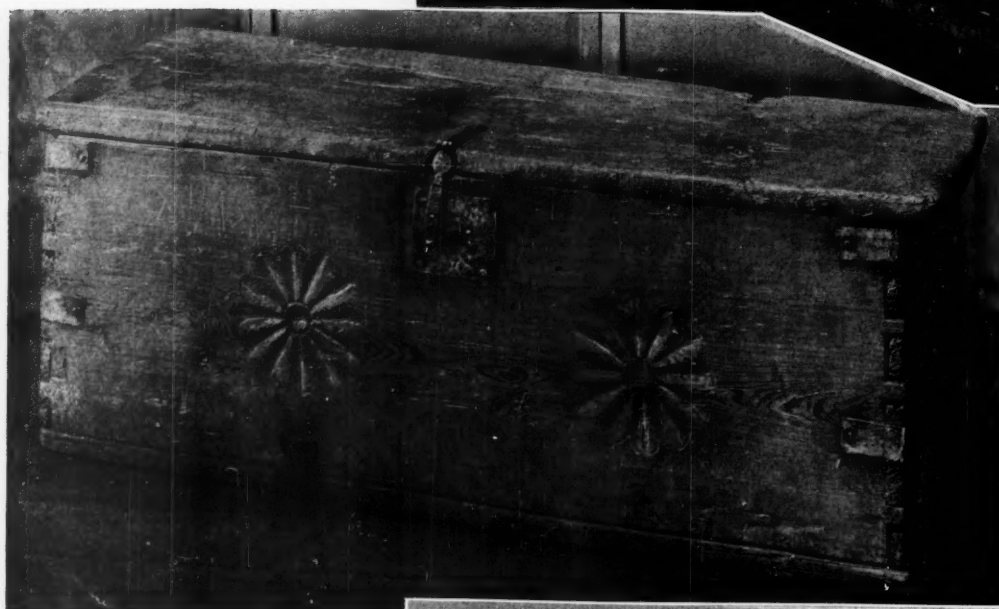
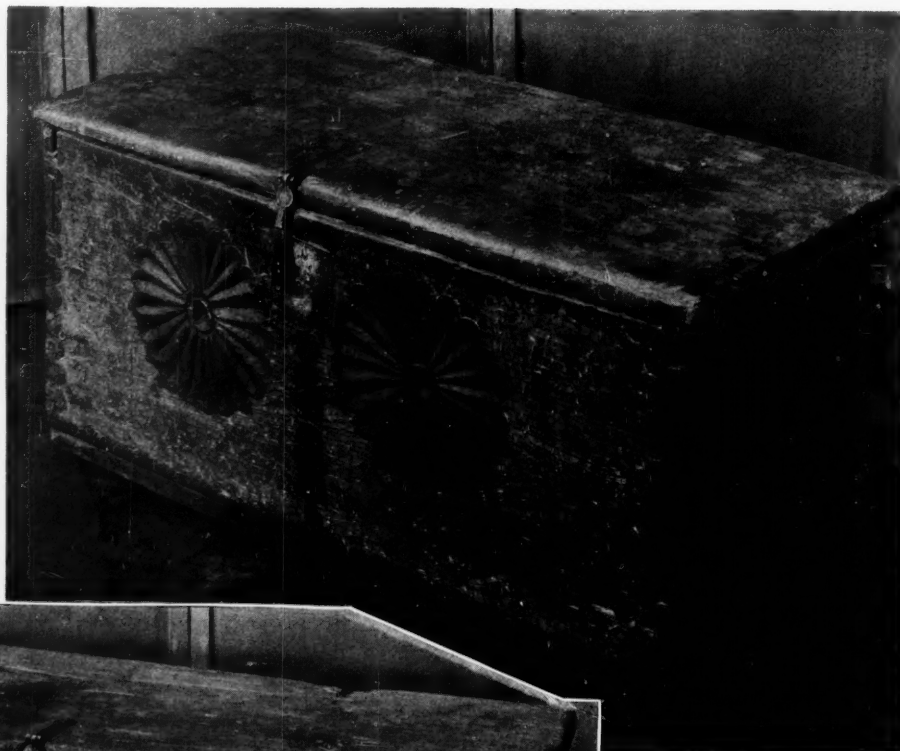
Fig. 5—CHEST

Dovetailed. Each surface is a single board. Hardware nailed on with heavy large-headed nails, not set in as in some of the other pieces. Slight relief of pattern appears due to time's erosion of that part of wood surface not protected by paint. Design may be Indian adaptation of Spanish Renaissance leaf forms. Soft wood, probably pine. 21½ inches high, 45¼ inches long, 20 inches deep.

Fig. 6—CHEST

Hardware nailed on. Ends decorated with four slightly incised figures. The decorations have been stained a reddish brown. Note the scalloped edges of the front. Soft wood, apparently pine. $17\frac{1}{2}$ inches high, 37 inches long, $15\frac{1}{2}$ inches deep, $1\frac{1}{4}$ inch boards used.

Many of the chests made and used in Spain were raised from the floor by supports integral with their construction. Others, of the flat bottomed variety, were set upon frames of wood or iron. Spanish-Colonial usage appears to have been mainly of the latter type.

**Fig. 7—CHEST**

Corners, in later time, reinforced with iron straps. Plain ends. Hinges and iron straps nailed on. The rosettes are characteristically Spanish. Soft wood, probably pine, no evidence of paint or stain. $19\frac{1}{2}$ inches high, $49\frac{1}{2}$ inches long, 17 inches deep, $1\frac{3}{4}$ inch boards used.

Fig. 8—CHEST

Top carved similarly to the front. Ends carved. Background appears to have been originally painted black. Top hinges are nails driven through and bent. The pattern here is unmistakably Indian, quite similar to the *W* pattern of the Navaho blanket. Soft wood, probably pine. $12\frac{1}{4}$ inches high, $21\frac{1}{2}$ inches long, 12 inches deep, $\frac{1}{2}$ to $\frac{3}{4}$ inch boards used.





Fig. 9—TABLE

Construction apparent from photograph. Turned spindles set into rails. Top spiked with heavy iron spikes to cross bars joining tops of legs. This is a characteristically Spanish method of construction, though native Spanish tables have very heavy tops into which the cross bar is sometimes dovetailed. Soft wood, probably pine. 20 inches high (body), 23 inches long (body), 28 inches long (top), 16 inches wide (top), 12½ inches deep (body).

On the table is shown a small shrine enclosing the figure of St. Francis. The shrine is doubtless of Indian making, and, in its design, apparently based on admiring contemplation of a clock bonnet. The native touch is evident in the use of rawhide to lash the cresting to the stiles.

be spoken of as "Mission furniture." But the term should be avoided if possible; partly because it is, after all, a misnomer, and partly because it has become associated with some of the most deplorable products of the modern commercial furniture factory.

The careful student of the earliest New England furniture will be struck by the evidences of relationship between the turnings displayed by some of these New Mexican pieces, and those which occur, for example, in early New England chairs of the Carver and Brewster types, and in such rare New England items as the livery cupboard illustrated in *Furniture of the Pilgrim Century*.^{*} The low relief carving which adorns the New Mexican chests, together with certain of its motives—notably the rosette—likewise has its analogues in New England furniture of the seventeenth century and the decade immediately following. Certain similarities of panelling here and there will hardly escape notice. There is nothing very significant in these resemblances, except perhaps the suggestion that *period* counts more than *nationality* in the harmonious utilization of furniture types. This is particularly true where the more primitive forms of furniture

^{*}Second Edition, Figure 244.

are concerned. The New Mexican doors of the Byard collection are doing actual duty today in an old-time New England cottage house, where they merge most happily with early furniture and pine sheathing of untainted Connecticut ancestry.

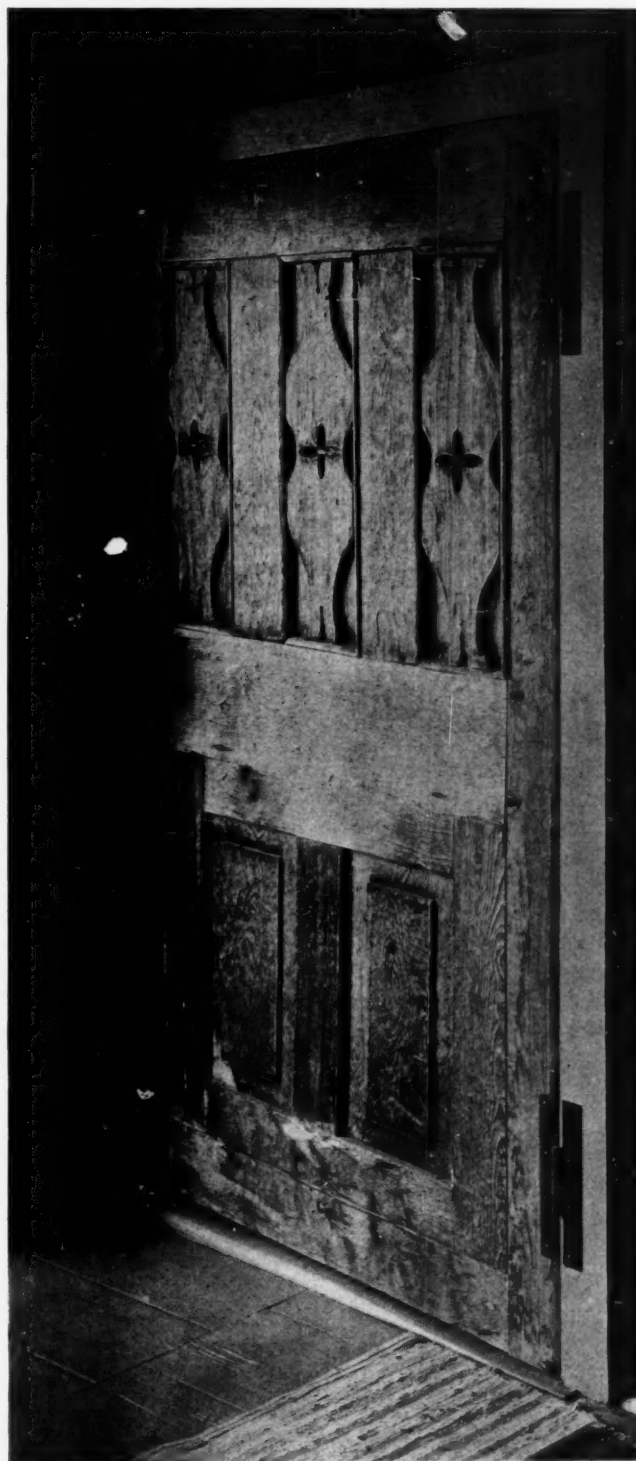


Fig. 10—DOOR

Decorative pieces in upper part applied and nailed on. Taken from an old adobe house in Abique, New Mexico. The hinges shown were not originally used. Frame pegged together with wooden pegs. Soft wood, possibly pine, very light in color. Was an outside door. Lower panels, probably late repair, set into slits in frame. 64 inches high, 35 inches wide.

Wedgwood The Necromancer

By ARTHUR HAYDEN



Fig. 1 — WEDGWOOD MEDALLION
The Princess of Wales; afterwards
Queen Caroline. In jasper ware,
white relief on blue ground.

THE name and fame of Josiah Wedgwood stand in the forefront of eighteenth-century Staffordshire history. Wedgwood became a master potter in 1759. He brought out his cream earthenware—or, as it was termed, Queen's ware—in 1765. He made a service for Queen Charlotte, the wife of George III, and, apart from the discovery in technique he had made, he had established something that was to bring Staffordshire enduring renown. In discussing the master's art, I shall omit consideration of the familiar classic side

piece (Fig. 2a) exemplifies this aspect of his work. In some cases he followed the wicker-work basket of the artisan from the osier beds by the river. In others he embodied the technique of the silversmith in his clay presentments of pottery. A fruit dish with pierced ornament, in cream ware, shows this departure (Fig. 2b).

This piercing was a further step in evolution from the Elers Brothers, those strange Dutch aristocrats, who buried themselves in Staffordshire for a few years, and caught and standardized the raised work of the jeweler. Wedgwood went a little beyond by simulating the pierced work and the wire work of the silversmith. Whether this was proper to the technique of the potter is a debatable point. But with his restless genius and wonderful facility to bring all things visible into a place in his pottery, Wedgwood made the attempt.

A perforated chestnut bowl and cover indicate at once the application of the ornament of the silversmith (Fig. 2c). The cover is essentially a piece of silver plate fabricated in clay.

A teapot illustrated is of purely metal design. The gallery around the top of the vessel, the beaded ornament and the base proclaim the source of its inspiration (Fig. 5). But it must not be supposed that Wedgwood copied current silver patterns. He read into them something that he could use in his pottery, and thus he brought something new into Staffordshire.

Throbbing with energy, vital to an almost alarming de-



Fig. 3 — WEDGWOOD MEDALLION
The Prince of Wales; afterwards
George IV., showing the classic
treatment of a contemporary sub-
ject.

of his work, the blue jasper ware with its white superimposed ornament. That is sufficiently well known.

But as a great pioneer, Wedgwood had a many sided nature. He made a great "Imperial Russian Service" for the Empress Catherine II, decorated in sepia and mulberry colored views of English scenery. As he put it himself, in a catalogue whose style suggests in places the sonorous periods of Macaulay, a quarter of a century before that eminent *prosateur* was born, his subjects range "from rural cottages and farms to the most superb palaces, and from the huts of the Hebrides to the masterpieces of the best known English architects."*

In the museum at Etruria, Staffordshire, is a collection of Wedgwood experiments—thousands of them—little pieces of clay with labels denoting what the master potter had done. He had a collection of shells. He applied nature's forms in his pottery. The illustration of a dessert centre-

*Compare Mr. Hayden's discussion of this service in *ANTIQUES* for February, 1922, (Vol. 1, p. 83).



Fig. 2 — WEDGWOOD CREAM WARE (eighteenth century)

- a. Dessert centerpiece; a transcript of shell forms so exact as to suggest construction from plaster casts. An excellent example of Wedgwood's experimentation in his restless search for fresh motives.
- b. Fruit dish with pierced ornament; partly suggestive of basketry, but with base suggestive of metal ornament.
- c. Chestnut bowl; here the technique suggests the piercing and appliqué of the silversmith.

gree, though crippled by that plague of the eighteenth century, smallpox, and stumping about on a wooden leg,* Wedgwood was a commanding genius who conquered. Wedgwood's jasper ware is still being made on the old lines with applied ornament. A photograph taken some twenty years ago shows workmen still employing the methods of the eighteenth century (Fig. 4).

As [to classic vases and classic designs with gods and goddesses, Wedgwood was responsible for imposing his genius, great necromancer that he was, upon Staffordshire. Every cottage shelf had its Bacchuses, its Venuses, its Medusas. But he brought his classic cameos into the service of contemporary portraiture. What can be more charming as a presentment of character and costume than his two medallions, illustrated, of the Prince and Princess of Wales. And this ability to treat the contemporary in a manner so truly classic that the medallion portraits of living personages might hang appropriately in the master's gallery of philosophers and poets dead and gone was no mean attribute. To the inferior artist the classic style implies fixed outward trappings; to Wedgwood it meant a point of view and a method. So he was able logically to harmonize the aspects of antiquity with those of his own generation.

*The statue in front of Stoke station artistically gives him two well-proportioned legs.



Fig. 4—A GLIMPSE OF THE WEDGWOOD FACTORY (twenty years ago)
Factory and methods apparently remain much as they were in Wedgwood's day. This picturesque glimpse shows jasper ware in process.

view Wedgwood not as a person but as a style, whose sole characteristic is discoverable in white classic figures straying forever across azure fields on plate and pitcher. That is an unfortunate misconception. There were other makers of jasper ware than Wedgwood; and Wedgwood, as I have tried to show here, was infinitely versatile, and always a leader.

There were those who imitated Wedgwood and those who instinctively sought subjects and methods apart from his. Spode turned to the Chinese, and later to the local and familiar. Turner's genius followed that of Wedgwood and might have rivalled it—save for untimely death. Adams, who ran parallel, is still recognized for originality and power. A crowd of minor imitators followed every pass of the master's hand. A great pioneer, a great personality was Wedgwood.

All too many persons, however, are inclined to



Fig. 5—WEDGWOOD TEAPOT
Design clearly based on metal work. At the Wedgwood Museum, Etruria.



Fig. 6—WEDGWOOD CREAM WARE
Soup tureen from the celebrated service made for Catherine II of Russia.



Fig. 1 — MAP OF BOSTON (c. 1775)
On a horn which belonged to Jesse Starr of Groton, Connecticut.

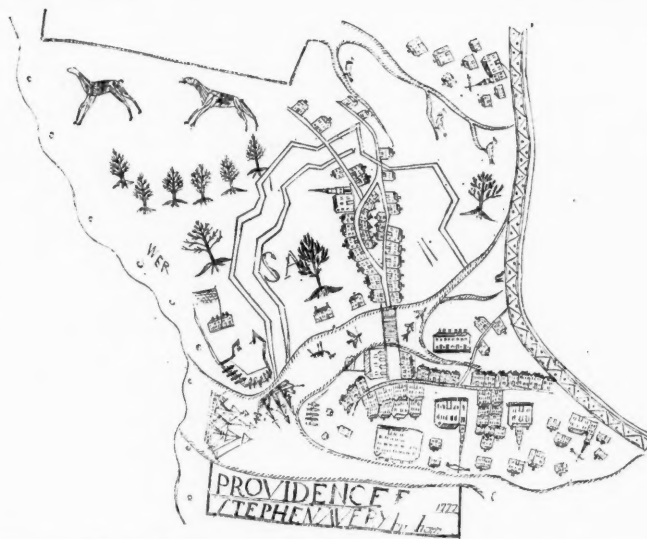


Fig. 2 — MAP OF PROVIDENCE (1777)
The earliest engraved map and view of Providence, from the horn of Stephen Avery.

Map Horns

By HOWARD M. CHAPIN AND CHARLES D. COOK

NEW ENGLAND and New York abound in powder horns dating from the early Colonial and the Revolutionary periods; but engraved or inscribed horns are comparatively scarce, while horns engraved with a map are both exceedingly rare and very highly prized. Out of a loan collection of over one hundred powder horns exhibited at the Rhode Island Historical Society a few years ago (1921), only five were engraved with maps.

Those few horns which have maps engraved on their smooth and shiny surfaces, form a class quite by themselves and are far more interesting historically than those with more commonplace designs. In some cases, too, these quaint and crudely executed map horns offer a very considerable contribution to the cartography of the place which is depicted upon them.

The Stephen Avery horn, cut in 1777, is a good example of this, for its map, which, by the way, is a sort of bird's-eye view, is both the earliest engraved map and the earliest engraved view of Providence, antedating the Hamlin view by nineteen years and the Anthony map* by twenty-seven years (Fig. 2).

These pictorial powder horns were usually carved by soldiers, who whiled away the idle hours of a siege or of the occupation of a town by thus decorating their equipment, which became a kind of military scrimshaw work. Sometimes a professional powder horn carver would develop, and such a gifted person would usually beautify the powder horns of his comrades, receiving perhaps, as remuneration, a jugful—or in some cases a barrel—of rum. The charge for the carving doubtless depended upon the temperament and desires of the carver and upon the

affluence of his patron, as well as upon the resources of the locality in which the work was done.

Such a professional carver was Daniel Mowry, a Rhode Island soldier during the French and Indian War, who decorated a powder horn, in 1758, for his comrade in arms, Edward Salisbury, of Smithfield, R. I. According to family tradition, Mowry received *more* than a barrel of rum for the ornamentation, which consisted of a crudely carved mermaid and some conventional scroll work. This horn was partly crushed by a bullet and was lost on the Plains of Abraham before Quebec in the battle in which both Wolfe and Montcalm lost their lives. The name upon the piece served as a means of identification and it was eventually returned to its owner.

Few decorated powder horns have come down to our time from the period before the French and Indian War (1755-1763). Whether the carving of horns came into vogue, generally speaking, at that period, or whether the scarcity of earlier engraved horns is due merely to the natural vicissitudes of time, must for the present remain a matter of surmise, although future studies into this interesting antiquarian field will doubtless settle the question.

The earliest map horn known to us is the *Philadelphia* horn of 1750 (Fig. 4). The engraving on this example shows a bird's-eye view of the river, filled with shipping, and of the closely built up town in the midst of which appears the building that was later to become famous as Independence Hall. Above the town is inscribed the name *Philadelphia*, which, again, is surmounted by the coat of arms of Great Britain and the date, 1750. The remaining spaces on the horn are filled with the usual scroll work, a man on horseback, and a hunter shooting at a deer.

An old Dutch windmill appears on an island in the foreground, probably Windmill Island, which has since disappeared. The vessels in the river are drawn rather more

*Hamlin's *View* was engraved, in 1798, for the certificate of the Providence Marine Society. The *Anthony Map* was likewise engraved by Hamlin in 1803. The latter is reproduced in Field's *State of Rhode Island*, Vol. II, p. 12.

carefully than was customary. A row-boat, two sloops, a topsail schooner, a brigantine and two ships, one of them a frigate, hold the interest of the marine student ever fascinated by these obsolete rigs.

The most southern continental horn is that inscribed *Charlestown Suth Cir- lenea* (Fig. 3). It shows the "Ashely River" and the "Cupperi River," "Neuberui" and "Ft. Jonston." This piece belonged to Thomas Shearer, and is dated February 3, 1772. It depicts several large buildings in Charleston, with vanes and a flag showing the direction of the wind. Trees, boats and houses, churches, manor houses, or taverns, and a fort fill up the design, which, notwithstanding the rather illiterate spelling, is better executed than is usually the case.

Another interesting Colonial map horn is that of Henry Amos (Fig. 5). This horn offers a problem yet to be solved; for no definite clue is given as to the locality depicted. The horn is inscribed *Henery Amos his horn September 6 Day, 1760*, two days before the fall of Montreal. Amos is said to have been an Indian from Rhode Island's "South County" and to have served in 1760 in Colonel Christopher Harris' regiment, which consisted of ten companies of Rhode Islanders, some thousand or more men. They proceeded first to

Albany where they joined the force under Lord Amherst.

Many of the Rhode Islanders, fearing the hardships of a campaign against so distant a place as Montreal, deserted on the way to Albany. The English forces approached Montreal from three directions, the Rhode Island contingent, with many of the Colonials under the command of Haviland, proceeding via Lake Champlain.

Presumably the map on the horn of "Henery Amos" represents one of the outposts of Montreal itself, or one of the forts in the Champlain-Richelieu valley. Amos, being a poor man, probably cut the decoration himself, for it is unlikely he could have afforded the luxury of hiring an engraver. He indicated fortifications, tents, animals, trees, and, in the river, several interesting ships, a sloop with three headsails and a square topsail and a brig, or brigantine, as the rig was then called, with top-gallant sails and main stay-sails, suggestive features to the student of maritime history.

A powder horn engraved with a view of New York City and a map of Crown Point is dated 1759 and bears the inscription *Jacob Blasdel his horn I mad eat*, evidently a rather illiterate attempt on the part of Blasdell to emphasize the fact that he carved the horn himself (Fig. 6). He, apparently, was one of those Rhode Island soldiers who went via New York to Albany and thence to Crown Point.

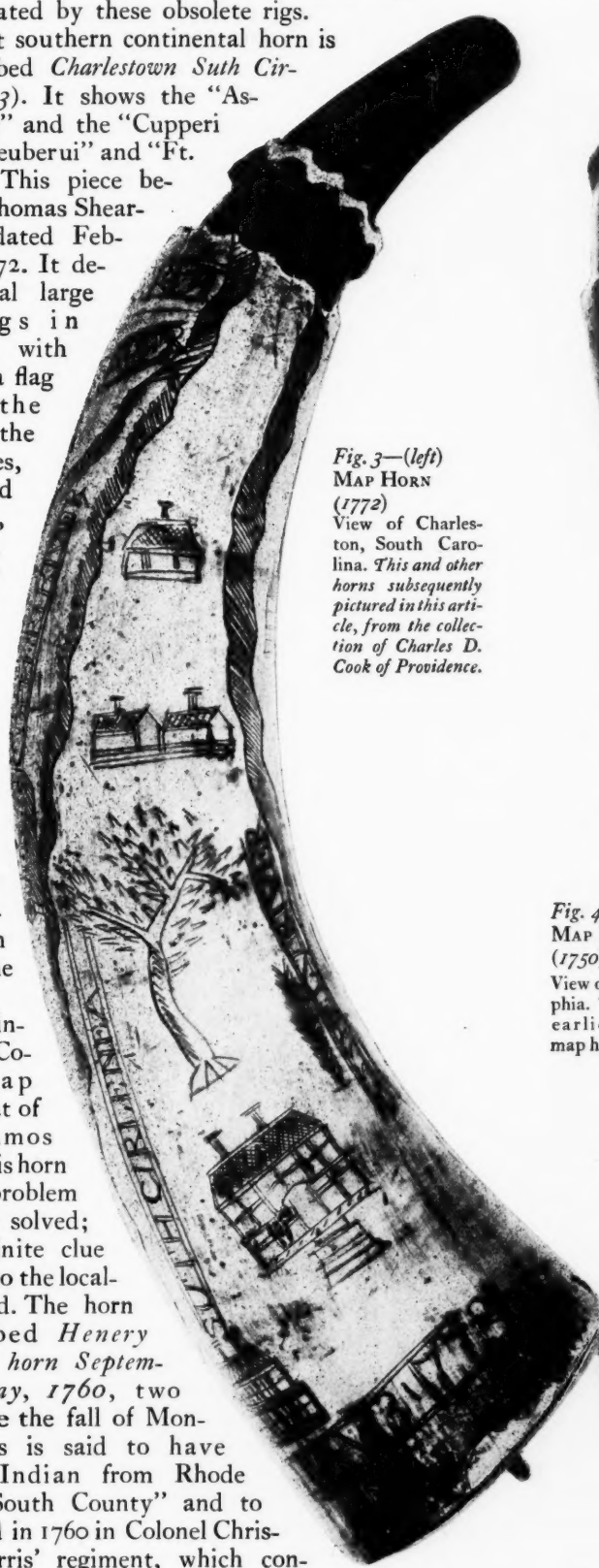


Fig. 3—(left)
MAP HORN
(1772)
View of Charlestown, South Carolina. This and other horns subsequently pictured in this article, from the collection of Charles D. Cook of Providence.



Fig. 4—(right)
MAP HORN
(1750)
View of Philadelphia. This is the earliest known map horn.



Fig. 5—MAP HORN (1760)
Unknown view. Cut by "Henry Amos," September 6, 1760.

New York map horns are perhaps more common than those of any other place, the line of march of the various Canadian expeditions being a most popular theme. A New York horn, with a view of New York City, and a map of the Hudson as far as Albany together with the lakes northward, was displayed in the Providence exhibition of 1921* (Fig. 7).

Fort Edward, Fort Ticonderoga, and Fort Crown Point were likewise popular with the map horn makers of the French and Indian Wars. One of these New York map horns was owned by Fred W. Lucas, and is reproduced in his book entitled *Appendiculae Historicae: or Shreds of History hung on a horn* which was published in London in 1891. Another such map horn, owned by Charles Allen Munn, is illustrated in *American Homes and Gardens* for 1915, and there are seven New York map horns in the New York Historical Society.

There are two of these French and Indian War New York map horns in the Cook Collection. Curiously enough neither of them carries name or date. One of them, however, is extremely interesting and its owner can be identified. It is a pistol charger with a spring charging device made of silver. The horn itself is carved with the typical New York Colony war-map, showing New York City, Albany, Oswego, Fort Stanwix, German Flat, Stone Abby, Saratoga, Ticonderoga, etc. In a square near the centre of the horn appears a coat of arms apparently carved later than the map and by a more skillful hand. It is quarterly (1) and (4) azure, three fleurs-de-lys, or, and (2) and (3)

*The loan collection of powder horns held by the Rhode Island Historical Society.

gules, three gem rings or, stoned azure, all within a border or charged with a double tressure flory-counter-flory gules, a crescent for difference. Above the arms on a scroll occurs the motto *Garde Bien* (Fig. 9).

These arms, Montgomerie and Eglington quartered, belong to the Earldom of Eglington and the horn may, on that account, be identified as the property of Archibald Montgomerie, second surviving son of Alexander, Earl of Eglington. Alexander Montgomerie raised a regiment of Highlanders which was at first called the Second Highland Regiment, but was soon renumbered the 77th Foot. Montgomerie was Lieutenant Colonel Commandant in 1757 and took his regiment to America, where he served during the campaigns of the next few years. He later succeeded his brother in the earldom.

Miss Lounsbery* states that "it was a military rule that each horn should be marked with a name in order to secure its prompt return after being refilled at the powder wagon, thus avoiding disputes as to ownership." Either the owners of these two horns violated this rule, or else the rule was not in effect at the time. Miss Lounsbery unfortunately gives neither the date of the ruling nor her source of information.

Two exceedingly interesting map horns depict Havana and Louisbourg respectively. Although undated, and with only the brief inscription *John Campbell Fecit*, the Louisbourg horn (Fig. 8) is easily identified by the bird's-eye view map of the city and harbor, which closely resembles the *Prospect of the City of Lewisbourg* which was published in London, in 1745. The light house, the Island Battery,

**American Homes and Gardens*, August, 1915.



Fig. 6—MAP HORN (1759)
View of New York City and Crown Point. Made by Jacob Blaisdell.



Fig. 7—MAP HORN (c. 1756)
View of New York City and the Hudson as far as Albany.



Fig. 8—MAP HORN (c. 1758)
View of Louisbourg in the siege of 1758. Closely resembles an engraved view published in London in 1745. Both pictures are from same horn.

the Citadel and the Hospital are all readily discernible. Five French ships are shown in the harbor, doubtless the ships *Prudent*, *Entreprenant*, *Capricieux*, *Celebre* and *Bienfaisant*, thus identifying the siege as that of 1758. Ten English vessels, each flying the white ensign, are shown blockading and bombarding the city and harbor. Among these Admiral Boscawen's flagship may easily be recognized by the Admiral's flag at the mizzen topmast head. This horn therefore gives us a hitherto unpublished contemporary sketch of this siege of Louisbourg.

The Havana horn is, in some ways, even more interesting (Fig. 10). The horn itself is whiter than the usual powder horn of this period, and so offers an added contrast to the heavy black lettering and the occasional touches of vermilion red that have been used to heighten the effectiveness of the carving. The horn is inscribed *The City of Havana illuminated at the Embarkation of the British troops July the 7th 1763*.

In the harbor appear six rather spirited ships, their flags and pennants flying in the wind. Moro Castle, Apostles Battery, Shepherds Battery and many other important features are shown and named. A general view of the town, with its red tiled roofs standing out conspicuously and many jubilant Spanish flags giving color and action to the picture, takes up the greater part of the horn. A few birds and beasts, two cannon, a mortar, and some trees with large red fruit hanging in abundance fill up the vacant spaces. Another inscription gives us the owner's name and tells of the subsequent use of the horn in the service of the army of occupation in Florida. It reads *Yelverton Peyton, Capt. 9th Regt.*

Foot St. Augustine East Florida Jany 30th, 1767. The letters are Roman, which is unusual on map-horns, and combined with the unusual red and white coloring, give a somewhat bizarre though not unpleasant effect. A horseman, sword in hand, near one end of the horn, looks for all the world, as if he had just ridden out of a pack of cards. The small end of the horn carries a thread inside the nozzle, which is another unusual feature. Except for the occasional misspelling, the horn is a much better piece of work than most of the American map horns. The American Colonial troops were more than decimated by the casualties of this disastrous Havana expedition. Out of Rhode Island's contingent of 207 men, ninety-nine died from disease and wounds during this dreadful siege.

The Providence horn already mentioned bears the name of Stephen Avery and the date 1777 (Fig. 2). This Stephen Avery was evidently a Revolutionary soldier, either Stephen Avery of Stonington, son of Charles, who served about New York in 1776 and may have been transferred to Providence, or, more probably perhaps, Stephen Avery of Norwich, son of Charles, who served in Captain Lamb's company in 1777 and 1778, and may have been stationed at Providence.

The carving on the horn is a birds' eye view of Providence showing the principal streets and also reproducing rather roughly the more important buildings.

The "College Edifice" (University Hall) the First Baptist Meeting House, old King's Church (St. John's Church) and the old State House

are clearly shown, the latter with the cupola in the centre instead of at the front where it was placed during subsequent alterations. The Market House is shown with

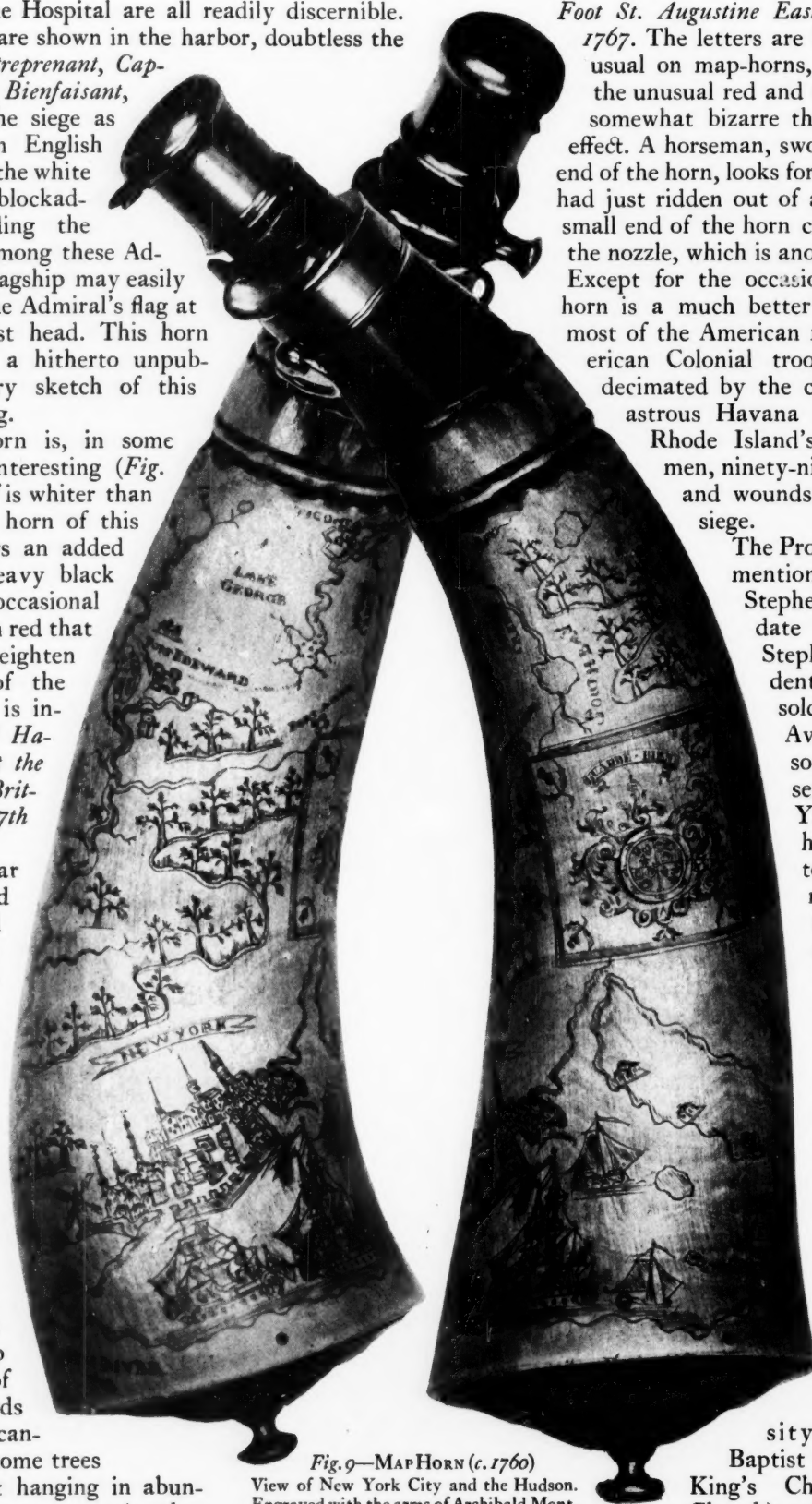


Fig. 9—MAP HORN (c. 1760)
View of New York City and the Hudson. Engraved with the arms of Archibald Montgomerie, Lieutenant Colonel Commandant in 1757 and the succeeding years of the campaign in America. Both pictures from same horn.



Fig. 10—MAP HORN (1763)
View of Havana "at the Embark-
ation of the Brittish troops July the
7th, 1763."

two and a half stories, the extra story at that time not having been added. On the west side of the river the most striking features are the Congregational Church, the predecessor of the Round Top, and the curious lay-out of Westminster, Weybosset and High Streets. Weybosset bridge is shown crossing the river, as it did at that time, north of the Market House. A fort is depicted at Fox Point, and another just across the river to the west of it.

Of course, as might be expected, animals, birds and vessels are scattered about the picture as fillers for vacant spaces. A large building is shown on the tongue of land between the Woonasquatucket and Moshassuck Rivers. This is perhaps the only extant picture of the Work House or Poor House. The view of King's Church, too, is the only contemporary one, although Zachariah Allen later made a sketch from memory; the only picture showing the Market House in its original form is that found on this ancient horn.

We have gone into these details in connection with this horn to show the historical value of such carvings even when they are poorly executed.

Boston is also represented among engraved powder horns. The one illustrated in Figure 1, bearing the map of Boston, belonged to Jesse Starr, probably of Groton, Connecticut, who was a private in the Tenth Company of Colonel Parson's regiment, which was called into service in May, 1775, for the siege of Boston. Cambridge, Brookline, Roxbury, and Castle William are shown and named as well as Boston and of course the Back Bay is one of the features of the map.

A half-finished, crowned British lion appears on this horn, perhaps significant of the fact that, when the carving was begun, separation from England had not been considered by the engraver as the aim of the war, but that, before the work was completed, the ideals of the soldiers had changed with the general political swing towards complete independence.

There are, unquestionably, still scattered through the country other map horns, with carvings of great interest to the historian and antiquarian. If this brief survey of the subject serves to bring some of these hitherto unrecorded horns to light, the writers will feel that their efforts have not been in vain.



Fig. 11—MAP HORN
View of Providence, carved by
Charles Hewitt of Philadelphia.

The Beginning of the House Organ

By GEORGE H. SARGENT

REPOSING among old papers in hundreds of country houses in New England the searcher for literary treasure is likely to come across a stray number or two of *The Lowell Offering*. It is not unlikely that the finder of this piece of American periodical literature, issued in the eighteen forties, may trace his descent from some contributor to the magazine. Instead of trying to conceal the fact that his grandmother was a factory girl (unless, of course, he is a snob), he will be proud that one of his ancestors had a hand in an enterprise of a period which, economically, was almost as revolutionary as that which has given his sister the vote. He will treasure the number, not for its commercial value (which, while greater than that of most old magazines, is inconsiderable) nor for its literary merits; but because it is a genuine antique with a most honorable record.

To understand *The Lowell Offering*, it is necessary to realize something of the social and economic conditions of the eighteen forties. Previous to that decade the New Englander lived in a state of almost pastoral simplicity. There were no railroads, no telegraphs, no electric lights, not to men-

tion radio outfits, automobiles and aeroplanes. Communication was by stage coach, and the farmers hauled their goods to market and there exchanged them for things which could not be made at home. But the home was largely a self-supporting entity, and many a boy went to Harvard College in homespun clothes.

The development of mechanical industry, however, created a revolution. The cotton and woolen factories provided employment during the winter months not only for the boys, but for the girls of the farms. Bear in mind that, before the year 1840, there were only seven employments outside the home into which women had entered in considerable numbers, and the importance of this mechanical development will be recognized. But when the cotton mills of Lowell began to develop as a great institution of New England, following the harnessing of the Merrimac River, labor at the looms and the spinning frames was needed. The mills drew upon the farms of New England. The "boys" and "girls" of the factories were sons and daughters of the early founders of the nation. They were adventurous and ambitious. Brought up with the teaching that it is no disgrace to perform manual



Entered according to Act of Congress, in the year 1845, in the Clerk's Office of the District Court of the District of Massachusetts.

THE SCHOOL GIRL OF THE FORTIES

Final form of the cover design of the *Lowell Offering*, established in 1840. This periodical is noteworthy as the first of its class to be produced in America by and for women. It is also interesting as a kind of precursor of the modern factory paper or house organ.

labor, the young women, who had always been savers of money but never earners or spenders of it, filled the Lowell mills. They carried to the city the virtues of the farm life, and, instead of being corrupted by the city's influences, they strengthened its moral structure. Today it is almost impossible to realize what a change the factory made in the status of the woman. She became, for the first time in the history of the country, an important economic factor.

Beside these "girls" from the farm, some of whom had been dependent for years upon the charity of their relatives and who now became independent and self-respecting, there were many more from the cities. From Beverly came Lucy Larcom, a widowed sea-captain's daughter. From Boston came the mother of Harriet Robinson, to conduct a boarding house for young women, over whose stomachs and souls alike she exercised watchful care. Thrown together and mutually dependent, these women obtained social advantages new to them. They discussed the books they read; they went together to the churches and took part in the church activities, where natural facility for leadership enjoyed a scope not allowed at home. And they were lectured—lectured to death, we would think today—for it was the era of the platform, and there were lyceums and philomathic societies galore.

Harriot F. Curtis was one of the factory girls who had a natural capacity for "doing things." Her initiative led her, in 1836, to suggest a society for "mutual improvement," where the girls could meet at stated intervals and talk over books and perhaps read what they had themselves written. So the society was established, as its constitution quaintly states, "to improve the talents God has given us," and, so far as we can discover authentic record, this was the first women's club organized in the United States.

Spurred by this example, two pastors of Lowell, Reverend Abel C. Thomas and Reverend Thomas B. Thayer, organized in their respective churches "improvement societies," largely made up of the young working women who attended their services. The girls were reluctant to speak in public, but they would write, and so, for these meetings, anonymous productions were solicited. The women responded so readily that, in course of time, the reading of papers became the sole entertainment at the meetings.

But who is there that writes, who does not seek a larger audience than that of a meeting? So the pastors, selecting the best of the contributions received, published them in a sixteen-page octavo, entitled simply *The Lowell Offering*. The first number was published in October, 1840. The belated second number, a copy of which lies before me, was "For December, 1840." In this number are given some of the comments which had greeted the magazine upon its first appearance. The editors say, with pardonable pride:

Everywhere the *Offering* has been received with favor; and from publications of all characters, literary, political and religious, complimentary and generous notices have been taken of it, and the most warm-hearted wishes expressed for its success. From the most distant portions of the Union papers have been sent requesting an exchange; and letters from far and near have come to us *post paid* (without an exception) desiring information touching its continuance, subscription price, etc. and promising exertions in extending its circulation. From each of the New England states; and from the West as far as Ohio and the Mississippi

River; and from the South, as far as Alabama, Georgia and Louisiana, a voice has come, giving approval of the objects of the *Offering* and hearty wishes for its prosperity.

The price of the first number of the *Offering* was "six and a quarter cents," and its popularity was instant. Indeed, by 1841 it had received the sincere tribute of imitation, and collectors should have *The Operatives' Magazine*, published from April, 1841 to March, 1842, to go with the *Lowell Offering*. The rival was started by those of another religious denomination, who thought that too much Unitarianism was creeping into the pages of the *Offering*. Unitarianism won the day, however, and swallowed its rival.

Four parts had been published in quarto, double columns, when the magazine passed into the hands of two of the Lowell mill girls, Harriot F. Curtis and Harriet Farley. Here the capacity of women for business management and editorship was displayed. The form was changed to single column size, the plain title page carrying the stanza from Gray, beginning,

"Full many a gem of purest ray serene,—"

In January, 1845, the magazine achieved the dignity of a cover bearing a vignette representing the New England school-girl with a book in her hand standing between a rustic arbor and a beehive, the mills, the church and the little red schoolhouse showing in the background, to represent, as the editors said; the class "of which our factory-girls are made." The motto now read:

The worm on the earth
May look up at the star.

The contributors, however, were too independent to stand for this abject sentiment, and in the February number the motto was changed to the line from Bunyan:

And do you think that the words of your book are certainly true?
Yea, verily.

This, however, failed to satisfy, and by December, 1845, when the title page had been copyrighted, it bore the legend:

"Is Saul also among the prophets?"

All told there are seven volumes of *The Lowell Offering*. The last number was published in December, 1849. Many of the editors and contributors had left the mills and gone into other fields of work. Some had become contributors to other magazines and had written books. Indeed, no less than seven books had been published by its contributors before 1848. Some of the writers eventually achieved considerable fame. As contributors to the *Offering* all were anonymous, but the late Harriet H. Robinson, who as a mill-girl was Harriet J. Hanson, succeeded in identifying sixty-two of these anonymous writers. Their pen names were frequently fanciful, "Enileda," "Ilena," (Harriet Farley), "Ruth Rover" and "Nymphaea" (Lucy Larcom), "Orianna" (Hannah Johnson), "Charity Dawson" (M. A. Dodge) and others. Lucy Larcom used no less than eight different pen-names, and ten have been identified as belonging to Harriet Farley, while Harriot Curtis was satisfied with seven, one of which was also used by another contributor.

At the time of the suspension of the magazine, economic and social conditions were again changing, and the girls were marrying and moving away from Lowell. Margaret F. Foley became an artist of some note. Another became a missionary to the Cherokee Indians and was a pioneer in Kansas. A third returned home and gave her native town a public library. Of the authors, Lucy Larcom was perhaps the most famous. Harriet Farley published a collection of writings from *The Lowell Offering* in 1847 under the extravagant title of *Shells from the Strand of the Sea of Genius*, and later one of her own works, *Fancy's Frolics*, a book of Christmas stories.

From the first, *The Lowell Offering* was a literary comet blazing across the American horizon. The *North American Review* warmly commended it. Harriet Martineau, on her visit to America, was struck by this phenomenon, and was responsible for a fine review of it in the staid London *Athenaeum*. Under Miss Martineau's direction a selection from the *Offering* was published under the title of *Mind Among the Spindles*. Charles Dickens visited the Lowell mills in 1842 and was presented with a copy of the *Offering*, to which he pays high tribute in his *American Notes*.

Looking over the files today, one sees that there is, in nearly all the articles, conscious or unconscious imitation of favorite authors. Many of the essays might have been taken from *The Spectator*, or adapted from Miss Sedgwick's

Letters, or Goldsmith's *Vicar of Wakefield*. The poetry, too, is strongly reminiscent of Mrs. Hemans, Letitia E. Landon, Miss Sigourney, Hannah More, Milton and Pope. Occasionally there appears a lyric that has passed into anthologies, like Nancy Priest Wakefield's *Over the River*. But, for the most part, the writings are representative of the intellectual dearth of the time.

There was at least one writer of real power, who signed herself "A Factory Girl," and who, in the second number of the magazine, answered the statement of the Reverend Orestes A. Brownson, "That she has worked in a factory, is sufficient to damn to infamy the most worthy and virtuous girl." Stirred to indignation, this anonymous writer politely called Mr. Brownson a liar and proved her case. Mr. Brownson is principally remembered today (if at all) as a religious scribe who was in succession a Presbyterian minister, a Universalist, a Deist, then a Christian minister and finally a Catholic layman, although his paper, published as a Catholic organ, was suppressed by the Roman church.

The Lowell Offering still lives in memory, and many of its contributors are mothers of men who have done the world's work. The magazine should be preserved as something more than a mere literary curiosity. It represents an important phenomenon in American life and literature, and one not likely to recur.



Mediaeval Art Among Pennsylvania Germans

By T. KENNETH WOOD

THE German custom of preserving baptismal, confirmation and marriage certificates, though wanting the force of legal compulsion after crossing the Atlantic, survived until recent years in parts of German Pennsylvania.

The use of baptismal certificates, however, was not practised among the Mennonites because of their rejection of the doctrine of infant baptism; but it prevailed extensively among the Lutherans in northern Bucks, Lehigh, Berks, Northampton and Montgomery Counties. The Mennonites, on the other hand, excelled in their beautifully illuminated hymns, ornate title pages and song books.

Examples of this Mennonite work are the manuscript song books, the *Zionitischer Rosen Garten* and *Paradisches Wunder-Spiel*, produced by the monks of Ephrata, and lately presented by Abram H. Cassell to the Pennsylvania Historical Society.*

While the Mennonites gave us the first and finest specimens of Pennsylvania illuminated writings, the art flourished quite generally among the Lutherans, as already stated, and, as well, among the Dunkers, the Schwenkfelders, and probably among the Amish and Moravians,† between whose ordinary certificates of birth, death and marriage and the delicately finished illumination of the Ephrata cloister were paintings of all grades of excellence.

This method of illumination is the so-called art of *Fraktur*,—in its origins easily traceable to Germany. As for the meaning of the word, in *An American Dictionary*

of the *English and German Languages*, by P. J. Kunst,* the word is defined as, "German text." In *A German-English Dictionary*, by William Dwight Whitney, London, Macmillan, 1878, its meaning is given as "Black letter Gothic characters, fr. Latin." But, to pursue it further, the Latin word is *fractura*, meaning *broken*, hence our word *fracture*, from *frango*, to break, undoubtedly applied by old scribes to the transformation of the old, plain sided Latin letters into the contorted, broken, spurred, twisted, later Gothic alphabet.

In Germany, it appears, the art was taught without religious significance being attached to it. Its execution was usually in black; rarely in colors, except at the hands of special scholars. *Fraktur* was taught in the schools of Saxony, Bavaria, Hanover, Hesse and Nassau until as late as 1850.

Concerning its long endurance in Pennsylvania after its importation from Germany, Mr. Mercer says: The existence of the art of *fraktur* in Pennsylvania illustrates the relation of Germany to the United States at one of its most interesting points. It recalls the fact that while the English reformation was hostile to artistic impulses, the German reformers were not always unfriendly to them. In this last case, at least, they held fast to one of the most beautiful products of mediaeval fancy.

Hence *fraktur* did not come over in the *Mayflower*, and we are here dealing with a reflection of the artistic instincts of the mediaeval ages, directly from the valley of the Rhine.

Like the other arts brought to Pennsylvania, that of *fraktur* enjoyed its brief period of excellence followed by a longer period of decline toward eventual extinction. It was the same, for example, with the early Pennsylvania earthenware, at first glazed in several colors and decorated with tulips, lotus patterns and lively human figures; and with the cast iron stove plates of 1750, adorned



Fig. 1 — PENNSYLVANIA BIRTH AND BAPTISMAL CERTIFICATE (1784)

The certificate, decorated in buff, green, pink, blue and purple is a hand engrossed form with blanks which have, in part, been filled in by hand. It states that Daniel Rismueller was born "of married Christian parents," names the father and mother, gives baptismal date and the names of witnesses to the sacrament.



Fig. 2 — PENNSYLVANIA BIRTH AND BAPTISMAL CERTIFICATE (1807-1808)

Like the previous example, entirely wrought by hand. Decorations of red and yellow with touches of dull blue and black. Certifies that Elizabeth Schupp was duly "born on the 29th day of October at half past seven in the morning in the sign of the Bowels"—all this in Chestnut Hill Township, Northampton County. The extraordinary decorations suggest a celebratory German cake. One of the two hearts carries this comforting reflection, "I am baptised. Even should I die at once, how can that harm me?"

*Concerning the books of Ephrata, see *ANTIQUES* for March, 1924 (Vol. V, p. 136).

†For much of my information I wish to acknowledge indebtedness to Henry C. Mercer's paper *The Survival of the Art of Illuminative Manuscripts among the Germans in Eastern Pennsylvania*, read before the Bucks County Historical Society, and published in 1897.

*Harrisburg, Peters, 1848.

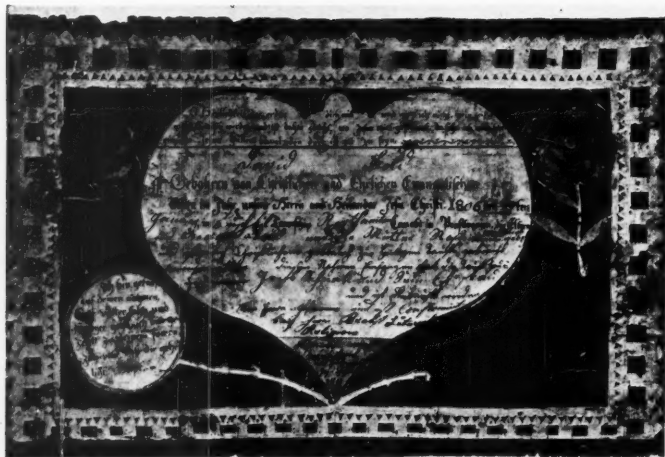


Fig. 3 — PENNSYLVANIA BIRTH AND BAPTISMAL CERTIFICATE (1811)

Still in the desirable period of the hand wrought, this example is made of paper cutout patterns pasted over a colored ground. Borders, flowers, leaves and the large central heart are all applied in this way to a sheet of bronzed paper. The left hand flower is blue; the right red. Red, blue and black inks are used. The certificate announces the advent and baptism of David Bold to "Christian and honest evangelical parents" in Bushkill Township, Northampton County.

with German flaming hearts, tulips, portrayals of Adam and Eve, the wife of Potiphar, and the Dance of Death. By degrees the iron caster forgot his transatlantic inheritance of taste and imagination. So, too, lack of skill finally overtook the potter. By degrees he abandoned German mottoes on plate and jar. His colors grew less varied, his designs more weak. His quaint clay toys and the whistles in the shape of birds, fish and animals he forgot, along with his receipts for glaze. And finally all that remained of the old German tradition was the yellow surface of the Pennsylvania pie dish.

And so it was, likewise, with the fractur certificates. The earliest ones were written and illuminated entirely and beautifully by hand. Then, as the printing press came to the artist's aid, the craftsman's skill began to suffer. For a time he filled with color the outlines furnished him by the press. Then even the color was mechanically supplied and nothing remained to be done save to fill the blanks in the record with appropriate information. Even a poor penman could do that. Thus, like other home handicrafts, the art of fractur was sacrificed on the altar of commercialism.

Inquiry among intelligent German people reveals the fact that among the various illuminated certificates there were two kinds issued (indeed they still are issued), by the pastors, and sometimes countersigned by the officers of the church.

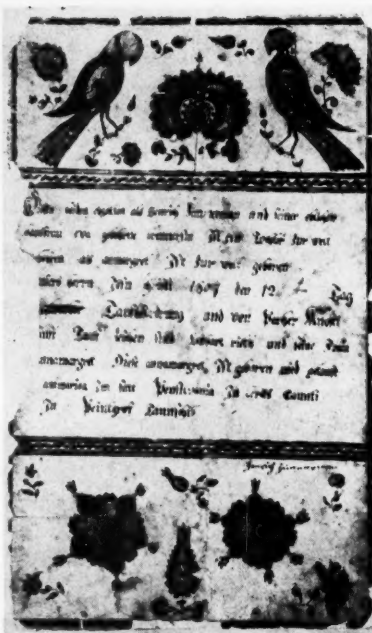


Fig. 4 — PENNSYLVANIA BIRTH AND BAPTISMAL CERTIFICATE (1807)

Perhaps the most competent decoration in the series shown. Painted on creamy paper in buff, brown and pinkish red—all charmingly harmonized. Anna-margret Zimmerman is the young person celebrated in this certificate, which was evidently done entirely to order—perhaps by a relative, whose signature is observable at the right of the lower compartment. A Berks County example.

One is the *Taufschein* or baptismal certificate. This bears the given name, or names, of the child, together with the names of the witnesses, who are called *Taufpathen*. These witnesses, according to the rules of some churches, are expected to look after the religious and moral welfare of the child until his confirmation, in other words, until he is taken into the church as a full-fledged member by his own initiation and declaration. The pastor also affixes his own name to this document.

The other is the *Trauschein* or wedding certificate, which usually bears the names of the contracting parties—the woman's maiden name being used—and also the names of the witnesses, if there are any. The name of the pastor who performed the ceremony likewise appears. Surrounding these matters of record were arranged embellishments created by the individual penman according to his taste

and skill. Naturally they were of many styles, some introducing human figures, though these are very rare. Others were resplendent with birds, the inevitable tulips, geometric figures and many flourishes and scrolls. The text is usually an ornamented German script affording ample opportunity for the penman's display of skill. The exact hour, and, very often, even the minute of the child's birth is set down, so that the local astrologer might have accurate data for casting the child's horoscope. This process was called "white magic," or "witch doctoring," and, indeed, the casting of horoscopes is still practised in Pennsylvania German communities.

Such certificates were a legal requirement in Germany. It is not strange that so tradition-loving a folk as the Pennsylvania Germans should bring to this country and long continue the custom of



Fig. 5 — PENNSYLVANIA BIRTH AND BAPTISMAL CERTIFICATE (1811)

The beginning of the decline. Partly printed, partly decorated with applied prints and partly hand illuminated. This document certifies the birth and baptism of Carl Strauss at 6 o'clock in the morning in the sign of the Waterman. This certificate is a typographical rendering of the form shown in Figure 3.



Fig. 6—PENNSYLVANIA BIRTH AND BAPTISMAL CERTIFICATE (1829)

A typographical example of the decade. A very usual form of certificate, sometimes glorified with applications of water color by hand. The type varies somewhat, the upper central medallion undergoing changes to suit different tastes. But the use of such forms sounded the death knell of fractur.



Fig. 7—PENNSYLVANIA CONFIRMATION CERTIFICATE (1831)

A lithograph out of which has been squeezed all the quaint German primitivism, as well as all vestiges of the German language. Perceiving the opening for certificates, printers and publishers produced a copious supply of new styles, and in a period which was rapidly becoming ashamed of using the homemade, such machine work was eagerly adopted.

issuing certificates, as well as the art of illuminating them. Once made, the certificates were preserved with care. They were usually framed in the style of the times, and were hung upon the walls of that *sanctum sanctorum* of the Pennsylvania German home, the parlor, a room opened only upon the rarest of occasions, such as a marriage or a funeral. Sometimes certificates were preserved between the leaves of the family Bible, sometimes affixed to the inside cover of bridal chests.

For the making of these decorative family records professional penmen, or, to be more accurate, pen-and-brushmen, were employed, who became established institutions in each community or county. Their training, some had received, no doubt, in Germany. Others acquired the art in the Pennsylvania German schools where it was taught; for a course in fractur was considered a finishing touch to the curriculum.

Like the wandering portrait painters of the early states, the professional penman traveled about from place to place to execute his commissions. In every community there was usually one family with whom he was particularly intimate and where he made his home while visiting that section. He usually made it a point to visit all parts of his territory at least once a year, and usually the parishes of the Lutheran and Reformed Churches at confirmation season in the spring and fall.

At these times, he obtained orders for confirmation certificates among the young people who had joined the church. The clergyman would give him information about

the baptisms that had taken place since his previous visit, and a call on the parents usually led to orders for baptismal certificates. The pastors themselves presented small certificates upon a printed blank when they officiated, and from these the penman obtained his data for the more elaborate ones for show purposes.

The old-time penman usually manufactured his own inks. He used all colors, though red was the favorite, with blue a close second. In addition to various inks, the penman's box contained goose-quill pens, and brushes made of the hair of the domestic cat. It is also said that whiskey was used as a diluent or liquifier, and that an over-varnish manufactured from the gum of the cherry tree dissolved in water was used. Could anyone imagine homelier or more primitive materials?*

Working with such tools, often having for his only light the once familiar boat-shaped lard or "Betty" lamp, suspended from a trammel of wood,† this cross-road pioneer produced, in the latter part of the eighteenth and the early part of the nineteenth centuries, the most beautiful and ornate hymns and title pages imaginable, and, with them, ornate certificates signaling the important events in the lives of those about him; for in addition to baptismal and confirmation certificates, diplomas were issued for mastering the catechism and certificates were written at the time of death as well as at the time of marriage.

*A box of such paints is preserved in the collection of the Bucks County Historical Society.

†See ANTIQUES for February, 1925 (Vol. VII, p. 69).

A number of these old certificates I have brought together here to illustrate the course of their development and their decline. The early ones are entirely hand wrought. The late ones are no more than colored prints. Notable among the series as showing the introduction of the human figure is the confirmation certificate shown on the Cover. A close examination of the original reveals almost silhouette-like profiles and very fine attention to detail. The dress of the lady is of a bright cherry red sprigged over with little flowers in green. The bodice is pale yellow and the cheeks and lips of both faces are a delicate pink. The coat of the man is blue, his trousers white, while the wine is red, as it should be. The ruffles are delicately sketched in blue and the stars have blue and red points. A brown tripod table, with a swelling heart on its pedestal, holds a decanter of wine.

Three of these documents, precisely the same except for

different coloring, and all apparently from the hand of the same artist penman, have come under my observation. They turned up at widely divergent points.

The latest illustration (*Fig. 7*), that of a confirmation certificate of 1851, is a lithograph, interesting because it shows the interior of an Evangelical Lutheran Church with its box pews, and with the congregation arrayed in their sombre garb and their locust-blossom-like white bonnets.

As we hold these old documents in our hands and gaze at them, we experience poignant realization of how the Pennsylvania garret is gradually giving up its evidence of the passing away in the new world of one of the fairest arts of the cloister, which, meeting its death in Europe at the invention of printing, crossed the Atlantic to linger awhile among the pious descendants of the early German reformers.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.

POTTERY AND PORCELAIN. A Handbook for Collectors. By Emil Hannover. Translated from the Danish with notes and appendices by Bernard Rackham. Three volumes: I. Europe and the Near East: Earthenware and Stoneware; \$8.75; II. The Far East, \$7.50; III. European Porcelain, \$8.75. New York: Charles Scribner's Sons.

TO attempt a review of this remarkable work would be much like trying to review the universe. It is a task best abandoned before it is begun. Suffice it to say, then, that the author of the three volumes of *Pottery and Porcelain* is the late Emil Hannover, former director of the Museum of Industrial Art at Copenhagen, and that the translator and editor is Bernard Rackham, keeper of the Department of Ceramics of the Victoria and Albert Museum, London.

When it was first published in the Danish language, Emil Hannover's work was pronounced "the first great scientific presentation of the whole evolutionary history of pottery since that of Jacquemart." In its present form it has had the benefit of careful editing by Mr. Rackham, who has added much in the way of explanatory notes and valuable bibliographical material.

An encyclopedic work of this kind—which begins with most ancient times and carries the narrative to the beginning of the nineteenth century—is seldom of much value save as a short cut to general information. Hannover's *Pottery and Porcelain*, however, offers an exception to the rule. An extraordinary sense of proportionate importance has enabled the author to cover his vast field of information and to give each part its due space and emphasis. Thus the sections in Volumes I and III relating to the patterns of the Scandinavian region are not only the most complete yet published in English, but also embody much entirely new material. The section in Volume II which deals with Chinese porcelain for the European market offers the most convincing and intelligent account of that ware which it has been the reviewer's fortune to encounter.

Throughout all three volumes, the author, furthermore, is not content alone to offer historical data and general criticism; he finds time and space to discuss peculiarities of different glazes and to describe with care the indices of forgery. Illustrations in the three volumes will total close to two thousand—an extraordinary gallery of the potter's art, a kind of panoramic testimony to the fascination of clay throughout the ages, and to the inexhaustible fertility of invention with which the malleable material has been fashioned and adorned.

All three volumes should find a place in the library of the

collector. But if selection must be made, Volume III would be the first recommendation, since it covers continental European porcelains. Second recommendation would be Volume I, which is devoted to European earthenware. Volume II, which has to do with the pottery and porcelain chiefly of China and Japan, is, perhaps more than the other two, apart from the average interest.

OLD SPODE. By T. G. Cannon. New York, Frederick A. Stokes Company. 82 pages; 57 illustrative plates showing many examples of Spode ware. Price, \$5.00.

THE Spode factory, so the author tells us, was the one factory that produced a pure English type of porcelain and ware, and that in its birth and maintenance, was English through and through. This may, or may not be true. Later in his book, the author points to various foreign influences, Oriental, German and French, which modified Spode designs. Still, in the three generations of Spodes who owned the fabrik which bore their name, there existed a sturdy English spirit, which is often pleasantly manifest in their work. The Spodes were, likewise, prolific in output, and previously unknown designs bearing their imprint have a way of turning up fascinatingly from time to time. Hence Spode is collectible.

The present book contains, first, some brief biographical data relative to the successive Spodes; next a discussion of various outside influences which affected the type of design used; and notes on the ware itself and its marks. A very full compilation of prices which Spode ware and porcelain have brought at auction between 1902 and 1924 follows. The illustrations are adequate, and are accompanied by brief comment as to pattern and identifying marks.

The author is a great admirer of the Spode product and treats of it with enthusiasm, yet with discrimination. The numerous pictures, together with the various hints on identification, will be helpful to dealers and collectors alike. So, too, will be the list of prices which goes into considerable detail in describing items whose value has been tested in the heat of public auctions.

CONFESSIONS OF A DEALER. By Thomas Rohan. New York: Frederick A. Stokes Company. 214 pages, 13 illustrations. Price \$3.50.

THE dealer in antiques travels always on the verge of romance and strange adventure. If he is something of an artist, something of a philosopher, and something, also, of a raconteur—as dealers of ripe experience are likely to be—he

should have reminiscences worth the telling, and the ability to dress them adequately for public presentation.

Thomas Rohan with his *Confessions* offers a fair case in point. He has written a gossipy and readable book, and, withal, has disclosed a good deal of himself and a good deal of the inner workings of the antique business in England.

There is, of course, in the use of the word "confessions" always the implication of more or less shocking personal revelations, with corresponding thrills for the reader. Mr. Rohan is, to that extent, disappointing. His own career has, he assures us, been free from guile; but as he knows a good deal about the sins of others, his narrative is by no means lacking in instances of human gullibility and its exploitation by the unscrupulous.

In its discussion of fraudulent methods, the *Confessions of a Dealer* may bring brief reminder of Frederick Litchfield's *Antiques Genuine and Spurious*. But the resemblance is, after all, slight, and is confined to a few passages here and there; for Mr. Litchfield's book is primarily a treatise on collecting, whereas Mr. Rohan's is little more than a somewhat rambling autobiography with a good deal of emphasis, first and last, on the distinguished folk whom the author has aided in the acquisition of their collections. There are, too, a number of the inevitable stories of discovering rare treasures in unexpected places. Without some of these, no book of collector's reminiscences would be complete.

The illustrations, with the exception of a frontispiece portrait of the author, picture various articles of furniture and glass, some of which are referred to in the text.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

216. L. E. S., *Alabama*, sends descriptions of five pieces of china, with a photograph of two of them, as follows: a teapot, with brilliant colored decoration; a yellow stoneware plate with raised decoration in purple and green; a pitcher of dark blue ware, ornamented with gold; a cream colored bowl; and a handleless cup, with saucer, marked C. N. C. Challoner.

The shape of the teapot indicates an early nineteenth century piece. It is probably an English Staffordshire ware, but it is impossible, even on the basis of the best description, to identify it more closely. The plate is a comparatively recent type of faience. The pitcher and bowl apparently date from the mid-nineteenth century, or later, and after that date little exact identification is possible. The name of C. N. C. Challoner is not found in any of the books of reference consulted. Who can identify this firm?

217. F. K., *Texas*, sends the photograph of a miniature metal chest reproduced herewith. The piece is of iron inlaid with brass and copper. The fronts of the drawers are brass, while the lock on the right side serves to secure all four drawers at once. The dimensions are 12 x 12 x 8 inches. On the inside of the top drawer appears a crude mark, with the figures 1767.

Not improbably of Continental manufacture, the piece yet possesses perplexing characteristics. Who can shed light on the problem of its origin?



217

MARIE GOUIN ARMSTRONG

ANNOUNCES

An Auction Sale

AT

The STEPPING STONE

WEST HAVEN, CONNECTICUT

MONDAY, MAY 11

AT 9 A.M. AND THROUGHOUT THE DAY

(In case of rain, sale will be held first pleasant day)



THE STEPPING STONE

Known from Coast to Coast for Its Hospitality to Lovers of Antiques



THE STEPPING STONE Collection is too well known to most of the readers of ANTIQUES to require much enumeration or description. It is large and varied and offers even the most fastidious collector an opportunity to acquire something of real merit.

There will be furniture in fruit woods, maple, pine and mahogany. Tables, chairs, chests, secretaries, high and low post beds, mirrors, clocks, lamps, silver, ship models, pewter, marked and unmarked, china and glass bottles, prints.

Visit The STEPPING STONE between now and May 11 and inspect its offerings if you are not already acquainted with them.

J. M. MITCHELL, Auctioneer.



MARIE GOUIN ARMSTRONG

277 ELM STREET WEST HAVEN, CONN.

Seven minutes from New Haven Station

Four-Day Auction Sale

*of Largest and Finest Stock of
Antiques in Central
New York*

June 9, 10, 11, 12

PROMPTLY AT 1.30 P. M. EACH DAY

WE shall move the location of our antique shop in July, and find it necessary to reduce our present stock materially before then. This auction, therefore, offers an extraordinary opportunity for dealers and collectors to purchase some of the rare items we acquired during our Winter buying. There is merit and variety in all the collections to be sold.

Furniture, Glassware, China
Quilts, Spreads, etc.

Write for our descriptive catalogue.

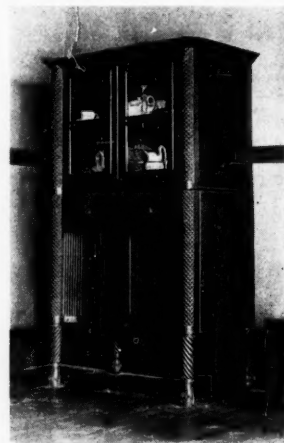
The Antique Shops of
The H. R. WAIT COMPANY
24-26 Clark Street
AUBURN, NEW YORK

218. H. G. R., *New Hampshire*, sends the following queries on early American glass making:

(1) When was B. K. Bliss making glass in Springfield, Massachusetts?

(2) What do the initials C. L. G. Co. on the bottom of a glass bottle signify? When and where was this glass made?

219. M. A. B., *Missouri*, sends the photograph of a cabinet, reproduced herewith. It is of dark red mahogany, and made in two sections. The top part fits into the lower section by means of pegs. The back legs also are secured by pegs, while those in front are not removable. The construction is all of mortise and tenon type, no screws being used except at the hinges, and no nails except those which fasten the brass strip along the edges of the lower doors.



This cabinet seems undoubtedly a southern piece, made either in the South, or in the West Indies, where the pineapple type of carving was popular. It may be dated not far from the year 1800, probably a bit later.

The two front feet seem to be crude variants of the familiar lion's paw or bear's foot type.

It is possible that this piece started out in life as a sideboard. At all events there is something about the tambour insets of the centre which is strongly reminiscent of sideboard treatment. On the other hand, the piece may have been made to match a sideboard now lost. If the first conjecture, however, is correct, it is not impossible that the upper part of the cabinet was made out of the two wings of the sideboard, a fact which would account for the division between the top and bottom and for the occurrence of the same treatment on the columns, which were once legs.

What southern collector can prove or disprove this theory, or, perhaps, discover an analogue of the piece illustrated?

220. J. F. O'B., *Ohio*, sends the photograph, reproduced herewith, of a pewter plate twelve inches in diameter, bearing on the face of the medallion which forms its centre the name and date G. Du. Pre 1605, and on its back the name *Vardo Atanier*, with the mark which is likewise pictured here.



The original of the medallion which forms the centre of this plate is the work of Guillaume DuPré, French sculptor, medallist and coin engraver, who lived from 1574 to 1647.

Forrer's *Biographical Dictionary of Medallists* (London, 1904) gives an extended account of DuPré. "As early as 1597, Henry IV., pleased with the medal representing him as Hercules, with Gabrielle d'Estrées on the reverse, gave him the title of Sculptor in ordinary to his majesty, and DuPré records in the following terms his august patron's appreciation of him: 'En la gentillesse et la grace de l'ouvrage qui lui fut présenté, ayant reconnu que DuPré promettait quelque chose de grand et de hardy s'il estait employé a la sculpture, cela meut Sa Majesté de le retenir a son service et de lui donner logis au Louvre et cent escus d'appointments.'" Later the king raised the salary of his "cher et bien aimé sculpteur" to 800 livres.

Critics are unanimous in their praise of the vigor and excellence of DuPré's work. Forrer continues, "Guillaume DuPré as a medallist is one of the greatest artists of the French school. He was the first to apply the art of sculpture to medal engraving and has risen to the height of the Italian masters of the Renaissance." Larousse, quoted in the *Biographical Dictionary*, gives perhaps the best summary of the qualities which the accompanying representation of Henry and his determinedly cheerful lady so well display: "Le coté le plus saillant de son talent est une ampleur majestueuse qui donne a ses oeuvres une allure pleine de grandeur et une harmonie parfaite. Les sujets sont traités avec élévation et noblesse, ses portraits représentent un caractère approprié au personnage; on y trouve le modèle, la ressemblance et la vie. C'est principalement dans les medallions fondés qu'éclate la majesté du faire de l'artiste, qui a pu être égalé par quelques Italiens de la Renaissance, mais n'a pu être dépassé par personne."

Rondet, also quoted by Forrer, goes even further: "Dupré n'a pas d'égal; fierté et distinction, correction et finesse, sincérité et souplesse, habileté dans l'exécution, perfection dans la fonte, il y avait de tout dans son génie, même des audaces, qui furent toujours heureuses."

Forrer gives a list of the known or signed examples of DuPré's work as a medallist. Many of these are portraits of Henri IV and Marie de Medicis, but no one of them corresponds exactly with this medallion, and all of them are of course much smaller in diameter than the seven and a quarter inches of the centre of the plate. We learn further, however, that "besides the beautiful medals, of which no less than sixty are known, G. DuPré has also executed a large medallion representing Henri IV and Marie de Medicis, (in the Bibliothèque Nationale)." This would seem to be the only known example of DuPré's work on a scale larger than that of the medallist proper.

In this piece the centre of the plate appears to find its original. Further support of this hypothesis arises from the fact that the medallion which appears on the plate is illustrated in Lenormant's *Monnaies et Médailles* (Paris, 1883?), figure 139, among examples of DuPré's work. The location of the piece and the dimensions are not given, but the reference to it as a *medallion* rather than a medal would seem to indicate relatively large size. Accordingly it seems not unreasonable to identify this illustration and the original of the plate, with the piece noted by Forrer. Were a catalogue of the collections of the Bibliothèque Nationale at hand, it would be possible to settle the matter beyond shadow of a doubt. No such catalogue is, however, available. Can any reader who is familiar with these collections supply the necessary confirmation?

As to the more recent pewterer, who apparently took a casting of the medallion, and put it into a not unworthy frame of his own workmanship, no information whatsoever comes to hand. He is not listed in any of the usual works of reference, and reliable data on Continental pewterers is meagre beyond belief. Who can supply information regarding Atanier and his work?

221. G. H. M., *Massachusetts*, has a china plate, apparently from one of the Staffordshire potteries, marked *W. A. A., Floribel*.
Who can supply further identification?
222. A. A. W., *Virginia*, has two lithographs entitled respectively *Only a Little Brook* and *Auntie's Flower Garden*, printed by George Stinson, Portland, Maine.
223. M. N., *Virginia*, enquires concerning lithographs by James Baillie. Who can supply information on Stinson or Baillie?



L. J. GILBERT, of Lebanon, Pa.

ANNOUNCES A

Large Sale of Rare Antiques

MONDAY and TUESDAY

MAY, 18 and 19

at the corner of Fifth and Lehman Streets

Lebanon, Pennsylvania

BEGINNING PRECISELY AT 9.30 A. M. EACH DAY

Early American Furniture

SOME exceptionally rare pieces: Early 17th Century Pine Door, with latch string out; Swell Front Bureau, with arch door scroll top, the first of its kind to be found in this section (see picture in our descriptive catalogue); Five other Swell Front Bureaus; Seven High Chests of Drawers; Twenty Low Chests of Drawers; Fifty Tables: Dutch, farm, club foot, tilt-top, sewing, console, wing, curly maple and other types; Two Hanging Cupboards; Twelve Glass Kitchen Cupboards; Twenty Corner Cupboards, a few with arch doors; Six Slant-Top Desks; Twenty-five Settees; Twenty Water Benches; Decorated Chests; Four-Post Beds; Twenty-five Clocks: three grandfather clocks, two banjos, Terry, and other types; One Hundred Chairs: rockers, Windsors, ladder-backs, rush seats, comb-backs, Hepplewhite and others.

Glass

Ten Pieces of Stiegel Glass, including blue sugar bowl, blue salts, creamers, etc.; Sandwich Glass, Early Jersey, and many other pieces.

ALSO—Historical China; Rare Pottery; Lustre Ware; Pewter; Brass Goods; Guns and Pistols; Important pieces of Hardware; Prints; Linens; Coverlets, etc.

Descriptive Circular Mailed Upon Request.

A Rare Opportunity

CIRCUMSTANCES made me dispose of my collection which for years I gathered with pride and great care. Most of the pieces are now in the hands of some of the best known collectors in the country. They appreciated a real opportunity when it was offered them and grasped it. The few pieces listed here are still in my possession. I should like to see them placed with those who, like me, take pride in their collection.

Chippendale Tray, open gallery, mahogany.

Chippendale Card Table, cabriole legs, perhaps the finest in existence.

Window Seat, Chippendale, formerly the property of Richard Canfield.

Chippendale Mirror, gilded, 2 feet 6 inches wide, 6 feet high; an exquisite piece of wood carving in the Chinese manner. 1790.

Bureau, mahogany, with swell front; fronts of drawers maple. 1800.

Knife Urn, black lac, with mother of pearl inlay. 1800.

Three-tier Dumb Waiter, in mahogany. 1780.

Chippendale Bed, with cornice, delicate fluted posts. 1780.

Large Bookcase, mahogany, recessed ends, glass doors, Chippendale.

Dining Table, Sheraton, mahogany. 1800.

Corner Cupboard, rounded front, glass doors, Georgian.

Adam Mantel, wood, beautifully carved.

Pole Screen, Chippendale, needle-work panel.

Set of Garnitures, perfect condition, Lowestoft.

Pair Lowestoft Vases, sepi medallions, 19 inches high.

Pair of Chippendale Chairs, caned arms, unusually fine.

Chippendale Mirror, unusually fine, 2 feet 6 inches wide, 5 feet 6 inches high.

Chippendale High Case Clock, exquisite case, circa 1780.

Marquetry High Case Clock, seaweed marquetry, circa 1700.

Oak Coffin Stool, circa 1700.

Mantel Clock Chimes, unusually small.

Chair Back Settee, marquetry. 1750.

Set of 8 Chairs, Chippendale, 6 sides, 2 arms, unusually fine.

Tilt-top Table, carved edge. 1790.

Chippendale.

Mantel Clock, ebony case, Sheffield dial. 1790.

Pie-crust Table, much above the average (refinished).

Concerning any of these write or telegraph me or make appointment for inspection.

ADRIEN FRANCOIS WELLENS

345 West 88th Street, New York City

Telephone, SCHUYLER 6088

W.B.Spaulding's Antique Shop

17 Walnut Street

HAVERHILL, MASSACHUSETTS

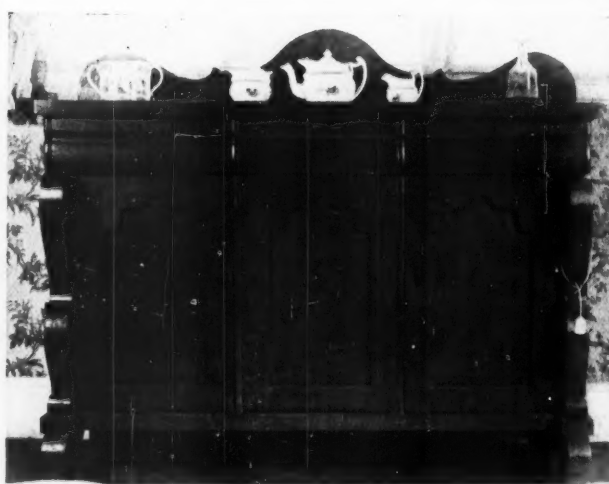
Formerly at Georgetown, Established 1897



SLEIGH-FRONT and pillar-post bureaus in mahogany, \$25. Cottage or spool beds in maple, all full size, \$25 for two beds complete. I can furnish these in exact pairs which can be cut down to single bed size. I have 100 such beds. I have many four-post beds with posts delicately turned, headboards and rails left in original condition. These beds are all in maple, genuinely old, smoothed by the turner and ready for finish. I can furnish these also in pairs exactly alike, \$25 per bed. A full set of new bolts will be given with each bed.

Carved sofas (rose or grape carving), from \$25 to \$35; armchairs and rockers to match, from \$15 to \$25; side chairs to match, \$7 to \$10; many slip-seat maple fiddle-back chairs in pairs, \$10 each, no full sets; Windsor chairs in sets of 6, at \$35 per set; one set of 6 side arrow-back chairs and one armchair, \$50 the set, fine condition; three slat-back chairs with new rush seats, \$7.50 each, any quantity; four slat at \$15; four slat arm rockers at \$20, some especially good ones; bow-back arm Windsors at \$25, only a few of these; side bow-backs, \$10 to \$15, no full sets.

Now it is impossible for me to list my entire stock which is one of the largest genuine antique stocks east of Boston, but let me know your wants and I will forward photographs of whatever you wish. I do the only wholesale mail order business in New England.



CURLY MAPLE SIDEBOARD

SIX-SLAT, Ladderback Chair; Hepplewhite Wing Chair; Pair of Blue Sandwich Glass Lamps, milk base; Pair of large Copper Lustre Jugs; Pewter, etc.

L
U
N
C
H
E
O
N

The Blue Door

14 Prospect Street
East Orange New Jersey

Near Brick Church Station of D. L. & W. R. R.

T
E
A
D
I
N
N
E
R

224. F. E., *West Virginia*, owns a pair of vases of which one is pictured here. The decoration in this case, as in the following, is of silver lustre.



224



225

225. G. W. L., *Connecticut*, sends the photograph of a tea set, of which the pitcher is illustrated. The complete set comprises teapot, sugar bowl, pitcher, bowl, and large tray. The background of the ware is blue; the mounts silver lustre. This set was discovered in the attic of a long-established citizen of a small Connecticut town after his death in the early seventies.

It seems safe to assign some date between 1850 and 1870 to both the pieces illustrated. The English Exposition of 1851 was rich in similar concoctions. The pieces shown are interesting primarily as an indication of the fact that lustre ware was produced without break in continuity all through the nineteenth century. It is being produced today.

226. J. P., *Massachusetts*, would like to identify eight prints, in soft colors, inscribed *H. Lewis pinx; Lith. Jnst Arnz & Co. Dusseldorf*. The dimensions of these prints are $7\frac{1}{2} \times 11\frac{1}{2}$ inches. The titles are as follows: *Medicine Bottle Village; St. Louis; The Rolling Prairies; Fort Snelling; St. Paul's, Menesotah Territory; The Valley of St. Peter's; The Falls of St. Anthony; Steamboat Wooding at Night*.

No information is available regarding either artist or lithographer. Who can help here?

227. T. C. G., *South Carolina*, has a tall walnut clock, bearing on the enameled dial the inscription *Hopkins & Lewis, Litchfield, Connecticut*.

Asa Hopkins is listed as at work as a clockmaker in Litchfield in 1820 and earlier. In 1813 he obtained a patent on an engine for cutting wheels. There appears to be no record of his association with another maker by the name of Lewis, but it may perhaps be inferred that the firm which made the clock in question succeeded the original Hopkins enterprise. Who can supply further details?

228. G. R. B., *Massachusetts*, would like to identify a three-sided bottle made of blown green glass, nine inches high bearing a house on each side, with the word *spring* beneath. The stopper is likewise triangular, and carries the imprint of a stag or ram's head. It seems probable that the bottle was a souvenir issued by some early bottling company. The character of the glass would date the piece from the early nineteenth century. Can anyone supply further information?

229. L. A. E., *Ohio*, wishes information on the dates or places of manufacture of the following firms:

- Rogers Smith & Company whose name appears on a silver castor.
- Homan Silver Plate Company, whose name, with an anchor and a mortar, appear on a butter dish.
- Middletown plate company, whose mark is on a coffee pot.
- James W. Tufts, Boston, who manufactured "warranted quadruple plate."

These pieces are supposed to have been brought from Connecticut to Ohio in 1834. The tradition, however, is in error insofar as concerns item *b*. Homans and Company was a Cincinnati firm which was manufacturing pewter, and doubtless plated ware also, as early, perhaps, as 1823. The concern was later known under the name of Flagg and Homans.

Rogers, Smith & Company, and the Middletown Plate Company are apparently forerunners of well known present day firms.

Nothing is known about Tufts. Who can help here?



No. 3466

Authentic reproductions of
Domestic and Imported
Furniture Trimmings

Special Brasses Made to Order

A. L. FIRMIN

34-36 Portland Street, BOSTON, MASS.

Period Furnishings

By C. R. CLIFFORD

AN Encyclopedia of Furniture, Furnishings, Decorations. Contains 2,731 illustrations, 266 pages, size 9¼ x 12; 112 fabric illustrations covering all periods; 360 illustrations of chairs alone; 800 of carvings, design details, table tops, chair legs, etc.; 800 design motifs of furniture, walls and ceilings, also 65 interiors. 1922 edition, \$7.50 postpaid.

We are also the publishers of *The Upholsterer & Interior Decorator*, as well as other textbooks of the trade.

Send for descriptive circulars



CLIFFORD & LAWTON

373 Fourth Avenue

NEW YORK CITY

At Wholesale Prices

CHOICE
EARLY AMERICAN
ANTIQUES

EACH month I ship many carloads of antiques to dealers in almost every state of the Union, and I sell thousands of dollars worth to private collectors during each year. My buying requirements, therefore, must be large to fill such a demand. At present my stock of pine is especially worthy of note. *Following are a few items:* Two pine dressing tables; one pine side table, deep drawer; one Colonial style sideboard in pine; one smaller sideboard with top, rare; one deep drawer side table; several small candle tables; two small drop leaf tables; several chairs; two pine grandfather's clocks; several pine blanket chests, some carved; pine tables, also some stools.

Write me your wants. I can probably fill them.

J. PARKER MERVILLE

6-8-10 Park Place, AVON, NEW YORK

Branch Office: 277 North Hillcrest Boulevard

INGLEWOOD, CALIFORNIA

30 minutes' walk from Los Angeles



A SHOP FOR THE DISCRIMINATING COLLECTOR

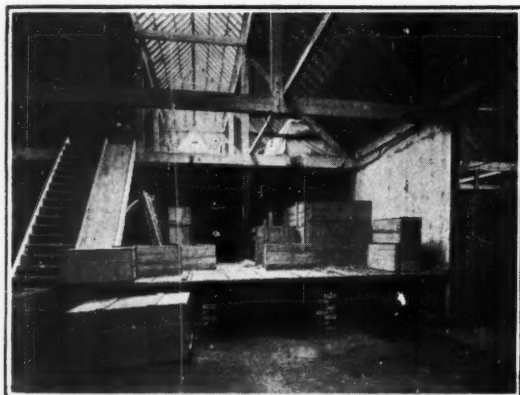
ANTIQUES

FRANCES M. NICHOLS

115 Charles Street

:: BOSTON, MASS.

Cameron-Smith & Marriott Ltd

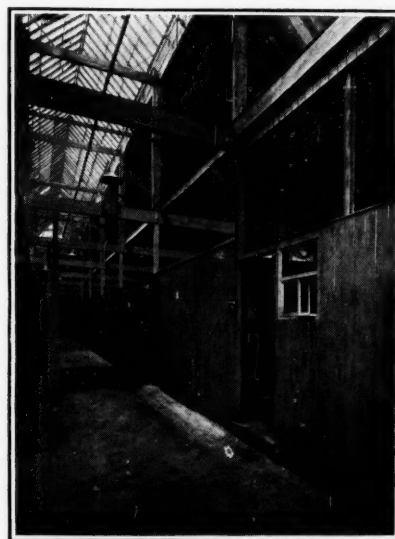


Interior of new Case-making and Packing Warehouse. We now have the finest storage accommodation and quickest service available.

SHIPPING AND FORWARDING AGENTS
EXPORT CASE MAKERS AND PACKERS

The illustrations below show our new Warehouses in London

WE specialize in the careful assembling in private lock-up rooms, packing and shipping of Works of Art to all parts of the world.



Interior of new Assembling and Storage Warehouse. Showing lock-up Cubicles, enabling clients to have all their goods stored privately.

Offices:—LONDON: 6-10 Cecil Court, ST. MARTIN'S LANE, W. C. 2
Telephone, GERRARD 3043. Cables: "KAMSMARAT," London

CASE-MAKING AND PACKING WAREHOUSES:—6 and 7 Whitcher Place, Rochester Road, CAMDEN TOWN, N. W. 1.

NEW YORK:—CAMERON-SMITH & MARRIOTT, Ltd., Hudson Forwarding and Shipping Co., Inc., 17-19 State Street, NEW YORK CITY.

Telephone, BOWLING GREEN

10329-10330

Cables: "JACBERG," New York

Also represented at Boston, Philadelphia, and principal cities of the world.

Advertising at its Best

THE quality of the advertising in ANTIQUES is a topic of universal discussion: partly because of its typographical and pictorial beauty; partly because of what some have called its "high literary quality." However that may be, ANTIQUES is recognized as the most reliable guide to the seeker after interesting old furniture, glass, china, silver and objects of art.

The fact that a dealer advertises in ANTIQUES marks him not only as intelligent and progressive, but as ready to accept the responsibilities which attend upon an enlightened publicity.

Use the advertisers in
ANTIQUES in solving
your problems of supply;



and in so doing tell
them where you made
their acquaintance.

*Nothing but
Original
American
Antiques*



J. K. BEARD

P. O. BOX 784

RICHMOND, VA.



SILVER TANKARD, by I. McMullin, Philadelphia, with eagle mark impressed on base. Height, 8 inches. Inscribed on front, "First Presbyterian Church, Northern Liberties, Philadelphia."

THE ATTIC TREASURE SHOP

38 Haddon Avenue, HADDONFIELD, N. J.

Frances Wolfe Carey
ANTIQUES

Samuel N. Rhoads
RARE BOOKS AND PRINTS

Located on the High Road to New Jersey's Famous Coast Resorts and only seven miles from Philadelphia.

GREAT ANNOUNCEMENT!

*The Collections of
Ancient Italian and Spanish
Art*

CARVED FURNITURE
RARE BROCADES
WROUGHT IRON
ARMS

and

MANY MORE VALUABLE TREASURES

FORMERLY THE

PROPERTIES OF WELL KNOWN NOBILIARY
FAMILIES OF OLD EUROPE

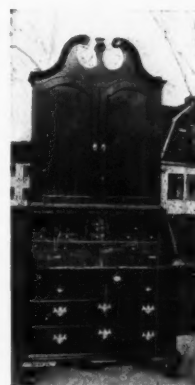
Now on Display in the Warehouses of

JOHN GUIDOTTI

413 WEST 16TH STREET

New York City

*Chippendale Cherry
Slant-top Desk
with Broken Arch
Secretary Top*



SIX-LEGGED burl walnut dressing table; cherry swell front Hepplewhite bureau with inlaid curly and bird's-eye top; Jacobean carved hickory settle; small curly maple slant top desk; three-drawer curly maple bureau; bonnet top walnut highboy with Spanish feet; small Phyfe sewing table; one mahogany and two pine dressing tables; one mahogany sewing table; carved oak chest; Hepplewhite cherry swell front inlaid bureau with bracket feet; Sheraton canopy top bed, posts delicate and all fluted; very old mushroom armchair in maple with rush seat; Windsor comb-back rocker, nine spindles; two fine old Windsor armchairs; bell flower Sandwich glass; large oval mirror in gold leaf; Carrier & Ives *Noah's Ark*, *Penn's Treaty with the Indians*; Empire card table; curly maple courting chair; mirrors with original pictures; pewter; twenty hooked rugs; seven foot carved bed; *Success to the Railroad* and quart violin flasks; quilts; two chairs with pierced splats and Spanish feet; set of six curly maple Sheraton chairs with rush seats; set of six curly maple cane seated chairs; breakfast room set of six cane seated chairs.

E. C. HALL

145 Longmeadow Street, LONGMEADOW, Mass.

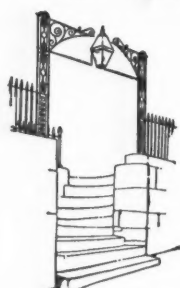
(On Main route from Boston to New York, three blocks from the Springfield line.)

LOOK FOR THE YELLOW SIGN!



WE HAVE DOUBLED OUR FLOOR SPACE
ANTIQUE PANELLING
The 16 East 13th Street Shop, New York City

WM. K. MACKEY CO., INC.



Ye Olde Province
House Gate

Auctioneers and Appraisers

Collections of antiques and all kinds of household furnishings solicited for sale at auction or bought outright for cash.

Catalogue sales a specialty. Appraisals for inheritance tax, insurance and other purposes.

Some choice antiques always on exhibition and for sale

7 Bosworth Street (Telephone Congress 1593) BOSTON, MASS.

The Worth of Your Antiques

THERE are so many conditions affecting the value of antiques that only an expert can at all times be aware of them. And accurate appraisal is necessary for most advantageous sale. For a generation I have bought and sold antiques for my own account and for individuals and estates. I will appraise yours and attend to their sale as well.

DANIEL F. MAGNER

Fountain Square, HINGHAM, MASS.

Telephone, HINGHAM 0632

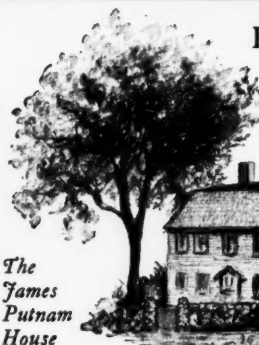
Competently Restored When Sold; Before That, in the Rough

Antique furniture and woodwork bought and sold. Your own antiques repaired and upholstered, matched if you wish. Special detail work.

A. WILLIAMS

56 Ossining Road, PLEASANTVILLE, NEW YORK

TELEPHONE 211



LUNCHEONS, DINNERS TEAS

*Bridge Parties, Social Gatherings
Mah Jong Parties*

Furnished with Antiques

MRS. CALIGA, 42 Summer Street
DANVERS, MASS.

Valuable Stamps

IN searching for antiques do not neglect stamps. Recently in Philadelphia several thousand dollars worth were found unexpectedly. Old stamps should be kept on the original covers. Almost anything before 1870 is worth keeping. I buy large and small lots, entire collections or single rare copies. Write me what you have or send by mail insured and the best cash offer will be submitted.

Frederick E. Atwood

683 Atlantic Avenue :: Boston, Mass.

Re-seat Your Old Chairs Yourself

It is perfectly easy to repair that old rush chair yourself, and at practically no expense.

It is not necessary to wade in the marshes, nor to buy real rush. Our PAPER TWIST will outwear a rush seat, and looks twice as well.

DIRECTIONS for re-rushing are in ANTIQUES for August, 1924. Our prices are:

5 pounds	40c per pound
10 pounds	30c per pound
50 pounds	20c per pound

About 2 1/2 pounds per seat required

Kindly remit with order to save time

NATIONAL PATENT REED SALES COMPANY
DREXEL BUILDING :: PHILADELPHIA

Established 1896

Telephone 3528

Visit the "Old Reliable"

Thorp's Antique Shoppe

321 WEST FRONT STREET, PLAINFIELD, N. J.

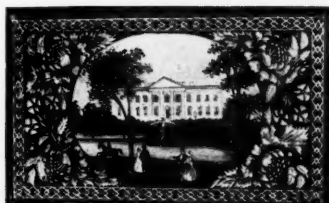
CHAS. H. PALMER, Proprietor

OUR shop is only 1 1/2 hour's ride including ferry from New York by machine, or 3/4 of an hour via C. R. R. of N. J. Why not come to see our large collection?

If you can't come during the week, arrange in advance with us and we will show you through any holiday or Sunday. We believe you will feel well repaid, if you are a lover of antiques, for your time and trouble.

If you cannot call write us your wants

Hand-Painted Clock Glasses & Dials



MIRROR TOPS, TRAYS

RESTORED OR
REPRODUCED
ANY STYLE, SIZE,
QUANTITY

Prompt Service

References from leading collectors and dealers

H. & G. BERKS

(G. Berks formerly with W. W. Sprague)

13½ WOLLASTON TERRACE, DEPARTMENT S, DORCHESTER, MASS.

Telephone, DORCHESTER 0042-R



OLD Wedgwood tea and coffee service, 38 pieces, marked in red WEDGWOOD, decorated with painted sprays of flowers, date 1800. Dr. Wall Worcester teapot, raised flower pattern, twisted handle, 1770. Salopian tea service, fisherman pattern, blue and white, 33 pieces, date 1772 (museum set). Salt glaze tureen and platter. Salt glaze dish (museum piece). Pair old Leeds tulip holders, cream with blue decoration. Other interesting antiques.

Folk Industries GREENWICH
THE SHOP IN THE GARDEN CONNECTICUT

For ANYTHING and EVERYTHING OLD
VISIT

THE *Antique* SHOP

OF

MRS. M. B. COOKEROW

265 KING STREET

POTTSTOWN, PENNSYLVANIA

*Decorative and Historical China, Bottles,
Cup Plates, Glassware, Linens,
Currier Prints, Coins, etc.*

Maple Candlestand

34 inches high; top, 15 inches wide;
can be raised or lowered.

Price, \$35.00

We specialize in American antiques and
have the largest collections—occupying six
floors.



FLORIAN PAPP

684 Lexington Avenue NEW YORK CITY

Telephone, PLAZA 0378

Rosalind G. Trask

MARK TWAIN STUDIO

announces her removal from the MARK TWAIN
MANSION to

16 Quaker Lane, West Hartford
Connecticut

where she will have on exhibition and sale her large and
interesting collection.

It contains, now, some marked American Pewter, 50 early
flasks, many historical prints and paintings, a
choice collection of lamps, and much
furniture in excellent condition.

In BOSTON, Mass.

25 years of experience in
collecting and distributing
every variety of *antique*
furniture, glass, china, metal
goods, prints and engravings

Call or write

William B. McCarthy

278 B, Tremont Street :: Boston, Mass.

FOR SALE

HISTORICAL BLUE PLATTERS

New York Alms House, 17 x 13 in.

Landing of Lafayette

Deaf and Dumb Asylum

Hartford, Conn., 15 x 11 in.

Gold Coast of Africa, 17 x 14 in.

Fort Hamilton, 17½ x 12½ in.
(black decoration)

BLUE ROUND TRAY

Pennsylvania Hospital, 13¼ in.

PLATES

McDonough's Victory, 9¼ in.

States PLATE, 9 in.

Landing of Pilgrims, 8½ in.

Syntax—Playing at Draughts, 10 in.

Syntax—Valentine, 9 in.

Syntax—Christmas Eve, 6¼ in.

LOWESTOFT SET, 47 pieces, Blue

Armorial Design, 12 Soup Plates,

12 Flat Plates, 6 Cups and

Saucers, Creamers, Gravy Boats,

Tureen, Sugar, Salt Tray, etc.

PINK LUSTRE SET of 7 Plates, 1

Cake Plate, Teapot, Sugar,

Creamer, and Slop Bowl. Price,

\$50.00.

SILVER AND COPPER LUSTRE SETS

BENNINGTON AND EMPIRE VASES

F. NOBLE CO. 126 LEXINGTON AVE. (Near 28th St.)
NEW YORK CITY

LAWRENCE HYAMS & Co.

(Formerly with M. STACK & Co.)

We have the Largest and Most Complete Stock of
Antiques in Chicago

AND THE MIDDLE WEST

Consisting of Early American, English, Italian and
French periods of Dining, Bedroom, and Living Room
Furniture; Pewter, Glass, Bric-a-brac, Andirons,
Staffordshire, Clocks, Hooked Rugs, Lamps, etc.

Expert Refinishing and Restoring. Inspection Cordially Invited.

643-645 SOUTH WABASH AVENUE, CHICAGO, ILL.

Telephone, WABASH 1722

Miss O'Herron

100 WENDELL AVENUE
PITTSFIELD
MASSACHUSETTS

Antiques

Recently acquired large stock
of exceptional pieces of Early
American and other period
furniture.

New England Antiques

Pine : Maple : Cherry : Birch : Mahogany
Hooked Rugs and Hand-Woven Stuffs, Wooden Ware,
Glass, China, Pewter, Brass, Copper, Iron, Pottery

Specials:—Some unusually old chairs: ladder-backs, late
Queen Anne or early Chippendale (transitional),
banisters, Windsors, Sheraton fancy, Hitch-
cock, etc., and several rare tables.

Basement Kitchen

WORCESTER BROS. CO.

23 BRATTLE STREET CAMBRIDGE, MASS.

Spring has come and
TREASURE HOUSE
Is full to bursting
With antiques rare, and
I invite you one and all
To come,
With loosened purse string.

SIDNEY K. POWELL

659 Ferry Boulevard STRATFORD, CONN.

The Humpty Dumpty Shop

Arden, Delaware

Early American Furniture, Pottery,
Brass, Porcelain and Glass

Correspondence invited

GUARANTEED ANTIQUES

of Fine Workmanship

PAIR of perfect pineapple pattern clear Sandwich glass whale
oil lamps, 9½ inches high, hexagonal base, \$25. Georgian
sideboard, mahogany, claw-foot, rosette carved, perfect condition,
\$275. Exquisite millefiori paper weight, finest type, \$25. Unusually
graceful small early Victorian sofa, length, 4 feet 7 inches, fine con-
dition, \$60. Lincoln rocker, fine condition, \$25. Handsome dew-
drop paper weight, \$10. *Peterson's Magazine*, 9 volumes, 1857-
1863 (1858 missing), well bound, \$15. Dainty rosewood melodeon,
lyre-shape end legs, length, 31 inches, A-1 condition, \$45.

ISABELLA PAXSON IREDELL

Greenaway Lodge, PAINTED POST, NEW YORK

OFFERINGS FOR MAY FROM

The COLONIAL SHOP

22-24 NORTH WATER STREET : NEW BEDFORD, MASS.

Located diagonally across from the Whaling Museum

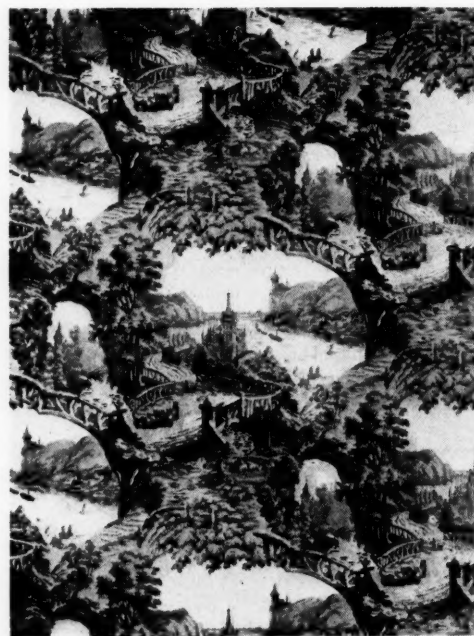
Selected from an exceeding large stock, I am listing below items
which will be of interest:

IN PRINTS—*The Sailor's Adieu*, *The Sailor's Return*, N. Currier. *The Sailor's
Adieu*, single, N. Currier. *The Ferry Boat*, large, N. Currier, F. Palmer, Del.
Summer in the Country, Currier & Ives. *Yacht Maria* with *Yacht Irene* to the left,
large, Currier & Ives, 1861. C. Parsons. Del. 6 Racing. Prints *American Girl*, *Roy
Wilkes*, *Hinda Rose*, *Goldsmith Maid*, *St. Julien*, *Phyllis*, all Currier & Ives.

IN BOOKS—Various books of Sea Stories. Bound Volume No. 2—1844 Ship-
ping List. Altemus Edition, 1889. *The Rime of the Ancient Mariner*. Children's
Books with Colored Plates. *Pictureque Washington*, by J. W. Moore, 1884.
Pamphlet—*Double Suicide of Catherine B. Cotton and Clara C. Cochran*, Man-
chester, N. H., 1853. Pamphlet—*Wanderings and Adventures of Reuben Delano*,
Narrative of 12 years' life in a Whaleship, 1846. Pamphlet—*The Great Fires in
Chicago and the West*, 1871. GODEY, PETERSON, GRAHAM, etc., Fashion Plates.

TOLEWARE of all kinds, trays, roll trays, etc. LAMPS of all kinds; WHALING
LOG BOOKS; FURNITURE OF ALL KINDS.

W. W. BENNETT, PROPRIETOR



OLD SALEM PAPER—Authentic reproduction of old paper hung on one of the
rooms in Dr. Cook's famous home in Norman Street, Salem, Mass.

The background is white with designs in delightful warm tones of gray and
sepia.

Our collection of reproductions of old prints is most interesting.
If you contemplate papering one or more rooms we will gladly prepare and
forward samples to you on approval. Please give style and size of room.

The OLD WALL PAPER HOUSE

Established 1861

15 West Franklin Street, Baltimore, Maryland

MALLORY'S ANTIQUE SHOP

1125 Chapel Street

One Street from Yale University

New Haven, Connecticut

Antique Furniture, Old China, Silver, Pewter,
Brass Goods, Glass, all kinds Colonial
Relics, Embroideries, Laces, Jewelry,
Gowns, Bonnets, etc.

All of Our Goods Guaranteed Genuinely Old

Old Concord, Mass.



Upholstered Chippendale arm chair.
Chippendale serpentine-front desk,
with old brasses.

Visit ALFRED M. UHLER at the
Historic MERRIAM HOMESTEAD :: LEXINGTON ROAD
Telephone, 215W



SALT GLAZE JUG, white body with raised design. Impressed mark, "L. Mist, Fleet Street, London." Contemporary of Wedgwood or Turner. Dimensions: height, 21 inches, breadth, 17½ inches. Capacity: about 15 gallons. Most unique as punch bowl for country or hunt clubs.

SEVEN FLOORS—Devoted to antique and
modern China, Glass and Earthenware.

ILMAN COLLMORE & CO. INC.

15 East 56th Street (Between 5th and Madison Avenues) NEW YORK

ANTIQUES

The Old Virginia Shop

918 SEVENTEENTH STREET, N.W.
WASHINGTON, D. C.

Telephone, MAIN 8950

I have moved my shop from
Connecticut Avenue to 17th
Street, where I invite the
visit of collectors especially
interested in *Early American
Furniture*.

H. SACKS & SONS

*Antique Furniture, Hooked
Rugs & Glass*

62 Harvard Street, BROOKLINE, MASS.

Telephone, BROOKLINE 865

Two Shops Invite Your Visit

At the Ridgewood, N. Y. Shop:

A varied collection of early American Antiques impossible of enumeration—lamps of all kinds, china, lustre ware, samplers, dated coverlets, hooked rugs, pewter, furniture in maple, pine and mahogany, etc.

18 miles from New York City, 2 miles from Ridgewood
on the main Paramas Road, or Liberty Highway.

At the Ithaca, N. Y. Shop:

Crammed full of fine interesting old things from cellar to garret.
Dealers interested in furniture in the rough especially invited.

THE COLONIAL ANTIQUE SHOPS

WALTER FRANCIS LARKIN

308 Stewart Avenue (near Cornell University) ITHACA, N. Y.

We issue booklets as well as photographs.

Prices most reasonable.

WE are opening our season with a remarkable collection of rare and beautiful pieces. Small maple highboy; Spanish foot highboy, very beautiful and unusual piece; rare early walnut highboy; small walnut lowboy, claw and ball feet with carved shell; 2 sets of Windsor chairs, fine turnings; set of 6 charming Sheraton chairs; set of 8 Chippendale chairs, claw and ball foot, handsomely carved backs. Several slender fluted beds.

Most remarkable collection of lustre tea sets.

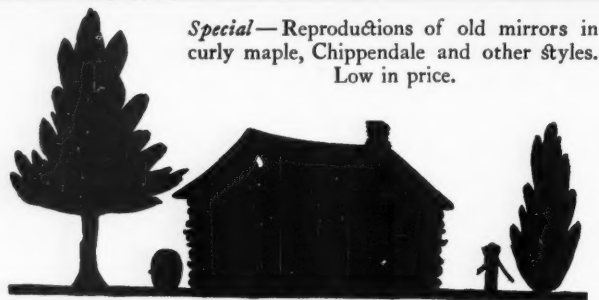
QUEEN ANNE COTTAGE

Queen Anne Corners

ACCORD, MASSACHUSETTS

Inland State Road half way between Boston and Plymouth.

Telephone, ROCKLAND 652-R



Special—Reproductions of old mirrors in curly maple, Chippendale and other styles. Low in price.

LOG CABIN ANTIQUES

DUNDEE, NEW YORK

American Antiques Reasonably Priced

A FEW RARE, ALL GOOD DEALERS SUPPLIED

The Oak Tree Antique Studio

OFFERS FOR MAY

A Louis XV Vernis Martin gold and glass small cabinet; a Louis XV rosewood chair; a long carved rosewood table; a fine Hepplewhite breakfast table with drawer, satin wood inlay; mahogany Sheraton hutch with two drawers and two doors below with maple panels, original brasses.

CORRESPONDENCE INVITED

Mrs. George Knox

4037 LEWISTON ROAD, Niagara Falls, New York

The ACTON ANTIQUE SHOP

OFFERS THIS MONTH

A FOUR-QUART pewter Inn pitcher marked Boardman; a hound-handled Bennington pitcher; also a Bennington crock, about eight inches tall with eagle on base, vine encircling body; a dozen matched salts; plain and colored candlesticks; pair beautiful blue hyacinth vases; small Bristol salt, and many other items.

Open All the Year

Closed Sundays

LOTHROP & TAYLOR

SOUTH ACTON :: MASSACHUSETTS

(Six miles from Concord)

De Shoppe of Olde Thyngs

Early American Furniture

A swell front Bureau in bird's-eye maple; a mahogany Sofa, by Duncan Phyfe; a solid mahogany drop-leaf Tea Table with Hepplewhite legs; five lift-top Blanket Chests in old pine; a curly maple Four-post Bed; a Louis XVI Living Room Suite in walnut; a beautifully stencilled pine Dressing Table, and many alluring pieces in maple and cherry. Also Glass, China, Pewter, and interesting old Lithographs.

At Mrs. Sherman's

On MAIN STREET in Historic CHARLESTOWN, N. H.

TELEPHONE

HARE & COOLIDGE

54 West 11th Street :: NEW YORK CITY

wish to announce the opening of
their Summer shop

JUNE 15TH AT OGUNQUIT, MAINE

The Shop of the Two Young Men—with a large and carefully selected stock of antiques.

American Windsors, with additions . . \$1.50

Furniture of the Pilgrim Century, new

edition, 2000 pictures 15.00

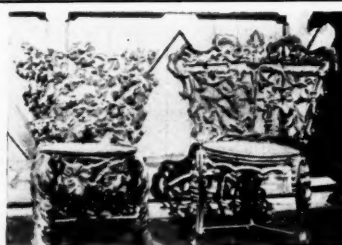
The Clock Book, 250 pictures 5.00

Reproductions of Pilgrim Furniture made to order for consumers. Wallace Nutting's signature on each piece.

OLD AMERICA COMPANY

46 PARK STREET, FRAMINGHAM, MASS.

Visitors welcome



TWO fine specimens of cast iron garden chairs, together with about fifty feet of iron fencing about three feet high, including two gates, in almost perfect condition.

A very fine specimen of swell front mahogany bureau, inlaid, with

original handles. The following data are written on the bottom of the top drawer:

"Maid 25th off April, 1809; by John Garland, Pittsfield, N. H.

Price 18 dollars, Federal money."

A fine, old walnut bonnet-top highboy.

COBB & DAVIS

ELM, OAK AND MAIN STREETS :: ROCKLAND, MAINE

S. WOLF

723 State Street, New Haven, Conn.

I HAVE on hand this month a very fine collection of antiques. It includes: serpentine front bureaus, swell front mahogany bureaus, straight front bureaus. A very fine bureau in maple with Dutch feet and old brasses. A Duncan Phyfe table with 6 chairs to match. A Martha Washington chair in mahogany. A small sized highboy in cherry. Chippendale mirrors. Hooked rugs, etc.



Do Your Own Stencilling

THE secret of old-fashioned stencilling lay in combining a number of single designs to make various patterns, and in correctly applying the gilt. How this was done is known to very few except old-time craftsmen, of whom I am one.

Send to me for sheet of 20 designs, directions for cutting and applying, and correct stencil brush. Then you can decorate chairs, clocks, bellows, trays, etc., and preserve their true antique appearance.

Complete outfit, \$3.50 Send check with order

OLD CURIOSITY SHOP

E. E. White

BELMONT :: VERMONT

Antique Furniture, Glass, China

ANTIQUES

Highboys, Gate-leg Tables	Tall and Banjo Clocks
Wing Chairs, Windsor Chairs	Also Ship Models
Sets of Hitchcock Chairs	Glass
Sets of Stencil Chairs	Hooked Rugs
Swell Front Bureaus	Brass Door Knockers
Tavern and Duck-Foot Tables	Franklin Stove, Andirons, etc.

Come in and see the largest stock of Genuine Antiques in this vicinity

J. L. COLEMAN

ESTABLISHED 1863

157 and 217 Market Street (corner Deer Street)
PORTSMOUTH, N. H.

THERE are many recent acquisitions in our *enlarged* New York shop: Slant top desks, maple and pine chests, a hostess tea chair, glass lamps, and scores of Currier & Ives and Godey prints.

The AINSWORTH SHOPS

13 East Eighth Street
NEW YORK

At 37 Charles Street

Antiques in their
original condition

CHARLES S. ANDREWS

37 Charles Street :: BOSTON, MASS.

Telephone, HAYMARKET 2225

Goulding's Antique Shop

South Sudbury
Mass.

On Concord Road, One-Half Mile off State Road

Telephone, 18-11 CLOSED SUNDAYS

*Fine collection of early New England Furniture
Clocks. Hooked Rugs. Pewter.
Iron work always in stock.*



THE HOME OF GENUINE ANTIQUES

Set of six Hepplewhite dining chairs; gate-leg, tavern, and tap tables; Hepplewhite mahogany secretary with maple inlay; slope-top maple desks; pair Chippendale chairs; unusual Windsor chairs; carved maple beds; curly maple highboys; New England hooked rugs; wing chairs; banjo clocks; Sheffield plate; pewter; prints.



Flora M. Boardman

107 Clark Road, LOWELL, MASSACHUSETTS



*This is the doorway that leads into the shop of LOUISE L. DEAN, where you will find a very choice collection of *Early American Antiques*.*

Special: Early maple chest, scalloped skirt, two drawers, original escutcheons, perfect condition.

LOUISE L. DEAN

293 WALNUT STREET : DEDHAM, MASS.

Telephone, DEDHAM 1157M

At 15 Chatsworth Avenue

There are many authentic rare antiques which may be acquired. Owner is obliged to reduce on account of smaller home.

LARCHMONT, NEW YORK, N. Y.

ILLNESS compels me to offer my antique business for sale. During two and one-half years of dealing from my present location, my shop has come to be nationally known. Whoever purchases it procures an interesting business as well as a rare opportunity.

Mrs. Cordley

812 17TH STREET, N.W. :: WASHINGTON, D. C.

Telephone, MAIN 403

ANTIQUES
LUNCHEONS
AFTERNOON
TEA

OPEN FROM
JUNE FIRST
TO OCTOBER
FIFTEENTH

Hears Ago

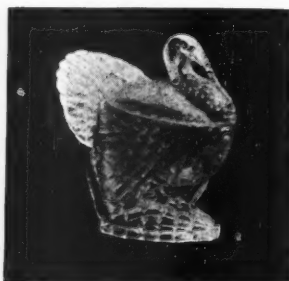
GREAT BARRINGTON, MASSACHUSETTS

[EGREMONT ROAD]

MRS. J. VAN VLECK BROTHERS

TELEPHONE 224-W

A Beautiful Pair of
Old Glass Turkey Jam Jars



Pair of genuine old glass Turkey Jam Jars, 9 inches high, perfect condition.

BLUE DOLPHIN COMPORT
PEWTER, GLASSWARE
CURRIER & IVES PRINTS

RUTH WEBB LEE

72 EAST AVENUE : PITTSFORD, N. Y. : Near Rochester

**WANTED
TO PURCHASE**



Old flasks, Staffordshire figures, glass and antique furniture



GEORGE W. REYNOLDS

Showrooms: 1742 M STREET, N. W.

Washington, D. C.



A Trip to the
SUNRISE SHOP
will repay you

BESIDES this beautiful Duncan Phyfe sewing table we have maple for the dining room: chairs, table, sideboard — all original and in good condition; table and Windsor chairs for the breakfast room; Sandwich lamps in pairs; candlesticks with blown glass tops and pressed bottoms, 10 inches high; copper lustre pitchers and mugs; also silver, copper, brass, etc.

THE SUNRISE SHOP

Ada Millard Robinson

148 YORK STREET :: NEW HAVEN, CONN.

Antiques and Old Glass

Old rosewood Melodeons; four rush-seat Hitchcock Chairs, original stenciling; pine Chests; many pieces of Glass.

Shop open afternoons

CHARLES E. COMINS

One, East Main Street **WARREN, MASS.**

INTERIOR DECORATIONS

EARLY AMERICAN
ANTIQUES

JANE WHITE LONSDALE

INTERIOR DECORATOR

114 East 40th Street

NEW YORK CITY

Caledonia 6349



CURLY MAPLE BLANKET
CHEST

Flagstone Court

44 WEST TWELFTH STREET, NEW YORK CITY

Mrs. C. C. Marshall

By private sale, in her own home, is disposing of a large collection of genuine antiques, including many rare pieces of Early American, English, Spanish, and Italian furniture, rugs, prints, glass, and china.

\$7.50



Antique Flint Lock Carbine

As used by EUROPEAN CAVALRYMEN. In working order with flint. Price, \$7.50 each.

Large stock antique pistols, guns, swords, spears, armor, navy lamps, etc. *New Catalogue, 1925, 60th Anniversary issue, 372 pages, fully illustrated, contains pictures and historical information of all American muskets and pistols, including Colts, since 1775, with all World War guns. Mailed, 50 cents.*

FRANCIS BANNERMAN SONS

501 BROADWAY *Established 1865* **NEW YORK CITY**

DERBY'S *Antique Shop*

Additions from several Estates which we are handling have made our stock of antiques especially complete in rare pieces of *Furniture, China, and Glass.*

22 and 24 WARREN STREET
Concord, New Hampshire



AUCTION

At Sisson's Auction Mart, Poughkeepsie, N. Y.

THURSDAY, MAY 14, 1925

500 lots Early American Furniture,
Glass, etc.

J. B. SISSON'S SONS

Auctioneers and Managers of Sales of Antiques

372 MAIN STREET :: **POUGHKEEPSIE, N. Y.**

For Old Hooked Rugs

L. David at 119 Charles Street, Boston, has the largest and most varied collection of hooked rugs in Boston.

L. DAVID

119 Charles Street

BOSTON

Fancher's Colonial Shop

In the historic old village of
GOSHEN, N. Y.

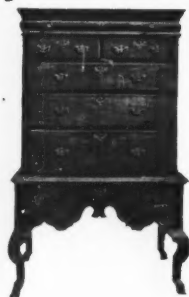
FFIFTY-FOUR miles from New York City on the Trunk-line State Road to Buffalo, where you will find a large stock of everything antique. Possibly not more than elsewhere; but a fine, well-kept stock, well displayed with plenty of light, one price, everything marked in plain figures. We strive to get things from 1750 to 1825 and we get them.

Nothing sold by mail

*Everything guaranteed
genuinely old*

Telephone
55-R GOSHEN, N. Y.

JOHN WEISS offers



A Curly Maple Highboy, secret drawer, in excellent condition, guaranteed all original.

Special price, \$350

Complete stock in Maple, Pine, Cherry, Walnut. Highboys, Lowboys, Chests of Drawers. Tavern Tables, etc.

JOHN WEISS

625 Lexington Avenue :: NEW YORK CITY

RENWICK C. HURRY

ANNOUNCES HIS REMOVAL TO

7 EAST 54TH STREET

New York City

VISITORS AND COLLECTORS WILL BE WELCOME



PAIR of unique clear glass candlesticks with pewter cups, lovely blue lacy salt.

Also several pairs of opalescent and yellow glass curtain knobs, a good collection of copper lustre and choice glass, the result of the winter's collecting.

JEMIMA WILKINSON ANTIQUE SHOP

Florence W. Upson

DUNDEE :: NEW YORK

Wonderful Collection

PEWTER, HIGHBOYS, LOWBOYS, SAMPLERS. NEEDLEWORK AND PRINTS. LOWESTOFT, CHELSEA AND STAFFORDSHIRE CHINA, ETC., ETC., ETC.



It Pays to Visit Harry Mark!

Harry Mark

ANTIQUÉ FURNITURE EXCHANGE OF BROOKLYN

Early American Antiques

749-51 FULTON STREET :: BROOKLYN, NEW YORK
Telephone, Sterling 3157

Announcement!

Beginning May 1st, my Summer Shop will be located on the Buffalo-Syracuse Highway—one mile west of Port Byron

The CRADLE ANTIQUE SHOP

ALICE LIGHT

UNION SPRINGS, NEW YORK

For MAY

A PAIR of beautiful miniatures, excellent condition, original frames; history to purchaser.

A Chippendale side table, beautiful wood, all original condition.

A walnut step cabinet desk, all original brasses, period 1710; an unusually fine piece ready for use.

A very unusual small Dutch table, walnut, club feet, all in good condition, top 36" x 27".

A Pennsylvania Dutch birth and baptismal certificate, tulip and diamond decoration; a very good piece.

A large piece of fractur work, hearts and love birds, old frame.

Currier prints, Pennsylvania Dutch plaster dogs and birds, pink lustre, silhouettes, glass and old linen.

The Antony Wayne Antique Shop

Lancaster Pike, STRAFFORD, PA.

G. F. LEISTER

Telephone, WAYNE 470-J

M. L. K. LEISTER



No. SAB3
Bed Post
Cover

ACCESSORIES for Antiques

You may be sure of finding here at all times reproductions of old brasses, ornaments, and ironware—correct as to scale as well as period

Write us your needs

Send for our catalogue

I. SACK

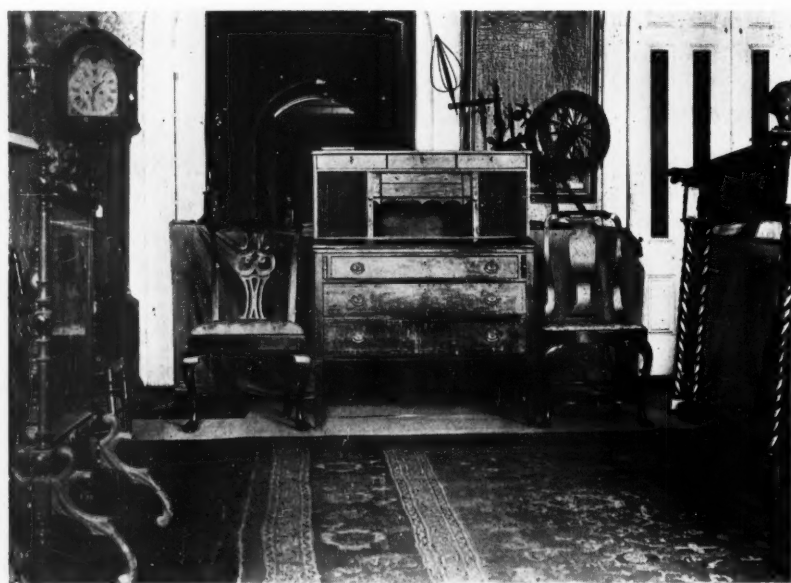
85 Charles Street BOSTON, MASS.

Of Two-fold Importance

I have again reopened for the year after several months of antique hunting. And I have reopened at a new location, with a larger collection and with greater facilities for service.

During three months of careful searching and active buying I have accumulated many good things, and many rare ones. My collections of fine furniture, glass, china, etc., were never so large, never so replete with desirable examples. Thus for the purchaser there is wide choice of fresh discoveries in new surroundings. My old clients know that the name of BERNSTEIN is associated only with genuine antiques of the best periods. I invite new clients to learn for themselves the pleasure of buying with utmost confidence in the validity of every purchase.

D. A. BERNSTEIN
Post Road and Sound Beach (Riverside)
GREENWICH, CONNECTICUT



A Corner of the Shop

It scarcely suggests the size and scope of our collections at any one time.

Pay us a visit
Write us your wants

BOSTON ANTIQUE SHOP, 59 Beacon Street, BOSTON, MASS.

Telephone, HAYMARKET 0259

ALL that is best in the design of dining room furnishings of the late eighteenth century is epitomized in the group illustrated. The combination is flawless. Yet this is but one of the many equally perfect groupings that may be made from the English collections of the ROSENBAACH GALLERIES.

The desired effect may be the grace of Sheraton or Hepplewhite, the elegance of Chippendale, or the allure of the era of Queen Anne; but choice will be easy among selected examples.

The furniture exhibits of the Rosenbach Galleries are on view only in Philadelphia. But items may be sent to the New York Galleries for inspection.

*The booklet is a display in itself.
It will be sent on request.*

ANTIQUE FURNITURE RARE BOOKS TAPESTRIES
OBJECTS OF ART



SHERATON SIDEBOARD AND KNIFE BOXES (c. 1790)
SHEFFIELD ADAM URN (c. 1790)

Sideboard of mahogany with satinwood inlay. Knife boxes also of mahogany, edges and insets of satinwood. Dimensions of sideboard: length, 4 feet 7 inches; depth, 2 feet 10 inches.

The ROSENBAACH COMPANY

273 MADISON AVENUE, *New York*

1320 WALNUT STREET, *Philadelphia*



MISS HELEN FINNEY

ANNOUNCES THE SEASON'S OPENING OF

De Bradford Arms Antique Shop—May 1st

De Bradford Arms Tea Room—May 25th

YE BRADFORD ARMS IS CONVENIENTLY LOCATED
ADJACENT TO ALL HISTORICAL POINTS, AND HAS
A SPECIAL APPEAL TO COLLECTORS WHO SEEK
UNUSUAL ANTIQUES AS WELL AS TO TOURISTS WHO
ENJOY HOME COOKING

59 COURT STREET :: PLYMOUTH, MASSACHUSETTS

Telephone, PLYMOUTH 446

NOTICE

AN INCLUSIVE SELECTION FROM J. B. KER-
FOOT'S COLLECTION OF AMERICAN PEWTER—
AN EXAMPLE OF EVERY MAKER, MARK, ARTICLE
AND SIZE THERE REPRESENTED—WILL, DUR-
ING THE MONTH OF MAY, BE ON EXHIBITION
AND PRIVATE SALE AT THE EHRLICH GALLER-
IES, 707 FIFTH AVENUE, NEW YORK CITY ::
MOST OF THE PIECES ILLUSTRATED IN
"AMERICAN PEWTER" WILL BE SHOWN, AS
WELL AS INTERESTING DISCOVERIES MADE
SINCE THAT VOLUME WENT TO PRESS :: THIS
EXHIBITION WILL OFFER TO NEW YORK
STUDENTS AN OPPORTUNITY ONLY SLIGHTLY
LESS EMBRACING THAN THE RECENT LOAN
EXHIBIT OF THE TWENTIETH CENTURY CLUB
IN BOSTON :: AND IT WILL GIVE COLLEC-
TORS A CHANCE OF ACQUIRING THE GREATER
RARITIES IN THIS NEW-OPENED FIELD THAT
IS NOT LIKELY SOON TO RECUR



THE FASCINATING FABRIC FOR
THE INFORMAL DINING ROOM

TIFFIN CLOTH

TWO DESIGNS, each based on an early china pattern. Printed in old Spode blue, on white, linen-finish material of substantial weight and texture. The daintiest, cheeriest, quaintest, table runners, doilies, window drapes, pillow covers, may be made from TIFFIN CLOTH.

Use in strips for runners and drapes. Cut and hem individual squares for doilies. Each square 18 inches wide by about 16 inches high.

Sold only by squares, in any lengths.

50 CENTS PER SQUARE

SEND CHECK OR MONEY ORDER TO

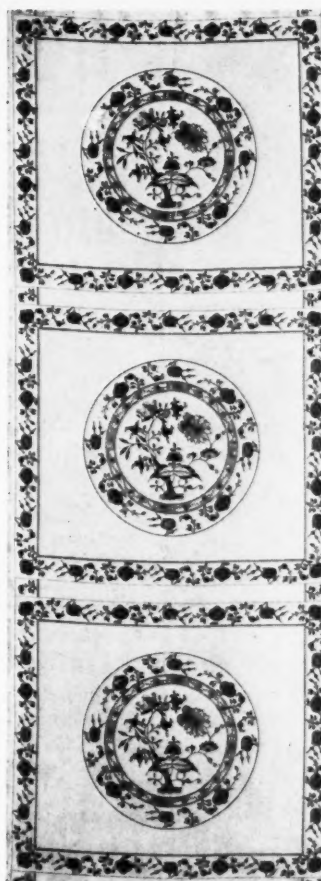
Fearing Whiton & Co., Inc.

65 FRANKLIN STREET
B O S T O N

Left: WILLOW

Right: DRESDEN

CORRESPONDENCE REGARDING
WHOLESALE PRICES IS INVITED
FROM THE TRADE.



PROCURABLE *only* FROM THE PUBLISHERS *National Types of Old Pewter*

By HOWARD HERSCHEL COTTERELL
F. R. Hist. S., F.R.S.A.I., Etc.

LIMITED EDITION *of* 1000 COPIES

PRICE, \$3.00

200 Illustrations :: Illuminating Text

THIS is a book which accomplishes something which no previous work has attempted; namely, an analysis of the characteristics which distinguish the pewter wares of one nation from those of another. The discussion of the thumb-pieces of lidded vessels is alone sufficient to justify the volume.

The edition has been kept small and the sale has been restricted, because ANTIQUES prefers to confine its first published book to the circle of those who will appreciate in a collectors' manual both intrinsic quality and the assurance of early scarcity. *There will positively be no reprinting of NATIONAL TYPES OF OLD PEWTER. Immediate ordering from the publishers is advised.*

ANTIQUES, INC., 683 *Atlantic Avenue*, BOSTON, *Massachusetts*

LOUIS JOSEPH

wishes to announce that he is taking over the premises at 379 Boylston Street formerly occupied by the late C. L. Cooney. Charles E. Stringer, who was manager for Mr. Cooney, will act as manager. A complete stock of early American antiques will be carried.

The Webster Place Antique Shop

At FRANKLIN, New Hampshire

will open for the season on May 1st with a larger and more varied stock than ever before.

BECAUSE of its fine collection of maple the shop is often referred to as the House of Maple. At the opening there will be many unusual pieces in curly maple and pine: highboys, desks, chests, corner cupboards, tables and chairs. Also some New England hooked rugs of unequalled floral designs; a large collection of whale oil lamps and bellows; glass; pink lustre and other china; pewter; iron; brass and tin.



The WEBSTER PLACE ANTIQUE SHOP

On the Daniel Webster Highway at

FRANKLIN, NEW HAMPSHIRE

CLYDE C. BROWN, Proprietor

STOWELL'S

DEEP-CHIMING

Hall Clocks

Masterpieces of Combined Art and Craftsmanship

ONE of Stowell's Hall Clocks is a great addition to the beauty of the furnishings of a home. Our high-grade modern hall clocks will last to become family heirlooms. These stately chiming clocks with wonderful dials have all other unique features of the antiques with modern exactness and dependability.

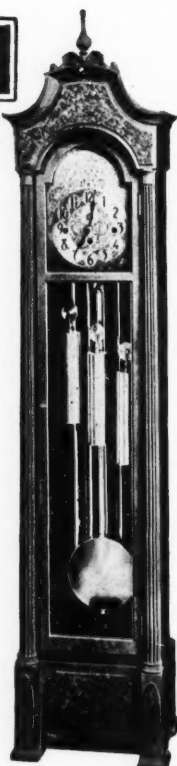
Clock Illustrated—Solid mahogany, hand-rubbed case, is 89" high, 15" deep, and 24" wide, fitted with first quality, 3-train "Herschede" movement, chiming each quarter hour on five tuneful tubular bells, the famous Westminster chime, and striking the hours; hand engraved silver dial.

Clock sketched special new size for small homes and apartments. Price, \$285

Other Hall Clocks, \$145 to \$1100

Desk Clocks, Chiming Mantel Clocks, Banjo Clocks, Traveling Clocks, Crystal Clocks are

DISPLAYED IN OUR CLOCK DEPT., SECOND FLOOR



A. Stowell & Co. Inc.
24 WINTER STREET, BOSTON
Jewellers for Over 100 Years



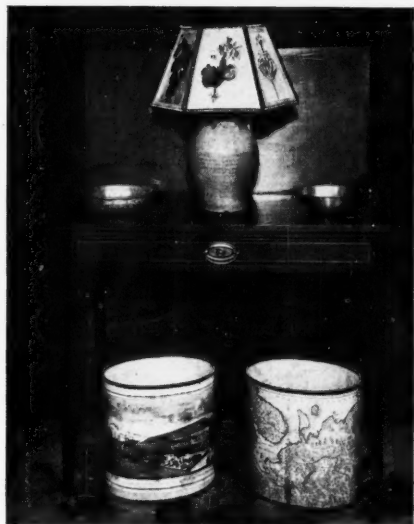
A MAHOGANY TOILET CASE ON A DELICATE GRACEFUL BASE. About 1800.

An example of the refined type of Antique Furniture to be found at

THE COLONY SHOPS

GINSBURG & LEVY

397 MADISON AVENUE, NEW YORK CITY



- Card table, mahogany inlaid, condition excellent . . . \$100.00
- Paisley shawl, perfect, 6 feet by 12 feet . . . 35.00
- Pewter basins, unmarked, each . . . 10.00
- Lamp, complete . . . 25.00
- Shades decorated with old flower prints, in varied colors and designs . . . 14 inch, \$15; 16 inch, \$18; 18 inch, 20.00
- Waste paper baskets, old ship print, old maps or Godey's prints . . . 10.00
- Odd hooked rug, horn-of-plenty design, velvety texture, tan ground . . . 50.00

OX BOW ANTIQUE SHOP

EARLY NEW ENGLAND PINE AND MAPLE FURNITURE

130 Charles Street : : BOSTON, MASS.



For the June Bride

A SILVER tea service designed and made by Gebelein—beautiful, useful, lasting—is a gift that will be treasured throughout the years to come and handed down as a family heirloom.

The service illustrated is an adaptation from the old. Others in my shop are exact reproductions. For those who desire them I am always glad to make special designs.

Some rare American silver on exhibition and for sale

GEBELEIN

79 CHESTNUT STREET :: BOSTON, MASS.

A name that stands for the finest in silver

An Acre of Atmosphere

For some collector who wants a home studio or for an antique dealer who seeks an unusually effective location for a shop here is really an unequalled opportunity:

A seven room log cabin, built in 1753 with a stone addition in 1826 surrounded by an acre of land, situated 1¼ miles from Fort Washington, 15 miles from Philadelphia in the delightful North Penn section of Montgomery County, Pennsylvania.

A Colonial-old house on an acre of land in an 18th century atmosphere of beauty and peace yet close to the vibrant pulse of the busy 20th century at a cost of eight thousand dollars is too rarely on the market to remain there long.

Write

HARRY A. PROCK

GLENSIDE, PENNSYLVANIA



The Folks for Miles Around Have Said

THEY believe our collection of antiques to be one of the most unique they have ever seen.

With the opening of our new spacious studio their compliments are even finer and more numerous.

Visit us if possible—our collection contains many rare things. Write us your wants if you cannot call. Every communication is given careful attention.



The RUMMELL STUDIO

1819 Jefferson Avenue :: TOLEDO, OHIO



Left:
Design, Patience
Below:
Design, Pheasant



ALL TRUE-TINT CHINTZES ARE 36 INCHES WIDE
FINISHED GLAZED OR PLAIN

Old Style Prints

FOR OLD FASHIONED HOMES

A SERIES of chintzes accurately reproducing the designs and colorings of the chintzes used in early American days.

Made expressly for use with old types of furniture in pine, maple and mahogany, and guaranteed under the TRUE-TINT mark fast in color against both sunlight and washing.

Correct, charming, inexpensive.

Ask your dealer for TRUE-TINT draperies. If he cannot supply you, tell us your requirement as accurately as possible and we will send samples and prices.



Fearing Whiton & Co., Inc.

65 FRANKLIN STREET
B O S T O N

BEGINNING WITH THE SPRINGTIME



WATCH FOR
THIS SEAL
IN THE WIN-
DOW OR THE
SHOP OF THE
DEALER ♦ ♦

ITS PRESENCE
INDICATES AN
ADVERTISER
IN ANTIQUES.
GIVE HIM YOUR
PATRONAGE



BLOCK FRONT, KNEE HOLE WRITING DESK
Originally property of GENERAL SCHUYLER. Six ball and claw
feet, all original, perfect condition.

FURNITURE GLASS CHINA
PEWTER PRINTS BRASS

FLAYDERMAN & KAUFMAN
68 Charles Street, BOSTON, MASS.

MY shop is my home. I live with
the things which I buy and sell,
and I judge them, therefore, with exact-
ing standards of merit and beauty.
My furniture has been praised and
bought by connoisseurs. It represents
some of the best from the hands of Amer-
ican, English and French craftsmen.
Those who love exquisite needlework
should see my ancient French laces,
fashioned to the needs of today. And
those who like lamp shades not quite
like other people's should examine mine.

*When you are near Hartford
make it a point to stop. Mean-
while write if you think I can
help you find what you want.*

Mme. E. Tourison

26 Girard Avenue

HARTFORD :: CONNECTICUT

McKEARIN'S

735 Madison Avenue
NEW YORK CITY



DURING May we shall continue to show a
very fine selection of American marked
pewter. The collection includes many rare and in-
teresting samples of the 18th century pewterers.

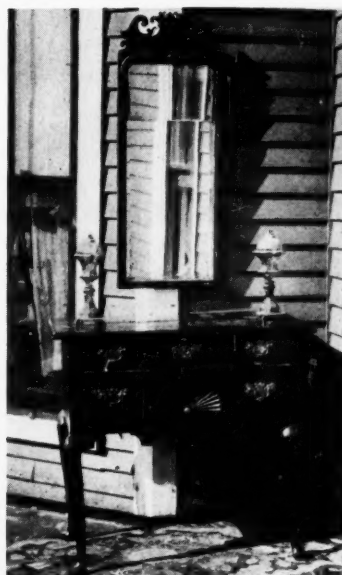
At the same time collectors will find some ex-
ceptionally good pieces of furniture and early
American glass.

McKEARIN'S

On Road to Old Bennington

Just out of Hoosick, N. Y.

A lovely old-fashioned house filled with Early
American Furniture, Glass, Prints, Pewter, etc.,
within easy access of those motoring anywhere
in the vicinity of the Berkshires, the Mohawk
Trail, Old Bennington or Manchester.



A QUEEN ANNE
MIRROR

TWO OIL LAMPS

A QUEEN ANNE
LOWBOY



All genuinely
old pieces in
excellent con-
dition.



The pieces illustrated are but three from a
varied, interesting, and choice collection.

Come to Maine this summer, and visit

David Rubenstein

63 Park Street ROCKLAND, MAINE



THE OLD HALL

An old time dwelling, maintaining the charm of the spacious early days. No better background for antiques could well be imagined.

SPRING *and its Changes*

Spring has brought many changes at THE OLD HALL. But not in the quality of its offerings. During the winter months there have been some extremely interesting additions and replacements. Invitation is extended to inspect them.

AMERICAN AND ENGLISH PEWTER	SWELL-FRONT BUREAUS DESKS
RUSH LIGHTS	CHAIRS OF ALL PERIODS
BUTTERFLY HINGES	HEPPLEWHITE AND CHIP- PENDALE SOFAS
PAIRS OF SANDWICH GLASS LAMPS	LUSTRE
QUEEN ANNE, CHIPPEN- DALE, AND GILT MIR- RORS	HOOKEED AND ORIENTAL RUGS
HIGH AND LOW POST BEDS	DINING, CARD, TIP AND BEDSIDE TABLES

*Lists of current offerings sent to those
desiring them*

KATHERINE N. LORING : WAYLAND, *Massachusetts*

Rare American Antiques at Auction

Entire Collection of

JANE FRANCES

Assembled from all parts of New England during the past year

INCLUDES: Six-legged walnut highboy; bonnet-top highboy; Jacobean lowboy; Washington mirrors; curly maple desks; Queen Anne drop-leaf tables; tavern tables; sets of chairs; lustre tea sets; Lowestoft, and other early china; Stiegel, Jersey, Sandwich and other early glass; ship prints; old chintz; pewter; old jewelry, etc.

Sales Tuesday and following days

MAY TWELFTH TO SIXTEENTH

AT 2.30 P.M.

Catalogue on application

On exhibition from Friday, May 8th, at the Galleries of

WILLIAM K. MACKAY COMPANY, Inc.

7 BOSWORTH STREET, BOSTON, MASS.

NOTE:—Miss Frances is not retiring from business but is making room for an entire fresh collection.



EDITH RAND & ANTIQUES



Announcing a Change of Location

I AM glad to invite my friends and clients to inspect my new shop in Stamford, Connecticut. Here I shall continue to carry only the most desirable items of antique furniture, glass, china, and metal wares, together with appropriate decorative accessories.

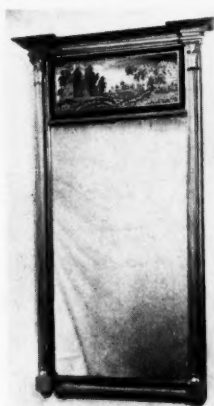
EDITH RAND

84 PARK PLACE (*Post Road*), STAMFORD, CONNECTICUT

VERY LARGE GILT
MIRROR *with*
original painting



Martha de Haas Reeves
1026 Pine Street
PHILADELPHIA, PA.



ON the *Atlantic Highway* between Bath and Rockland in ancient *Waldoboro, Maine*, you will find the antique shops of WARREN WESTON CREAMER, where visitors are always welcome, and can browse around as long as they wish among the old *Furniture, Prints, Hooked Rugs, Glass, Pewter, Books, etc.*, which belonged to the early settlers of this historic section, and with which my four-story building is filled.

Call at the *Sign of the Silver Tankard*, next door below the Banking House, where my small shop is located, and then step around the corner to the storehouse.

WARREN WESTON CREAMER
WALDOBORO, MAINE
On the *Atlantic Highway*

Selective Collecting

I've changed my location, but the quality of my antiques is the same.

NOT all of my pieces are rare, but 40 years of active dealing have taught me the art of selection. As a result, whatever I have is at least excellent of its kind and period. At present I have many pieces of furniture that cannot be duplicated in the market today. Everything is genuine and guaranteed.

Pay Me a Visit

PHILADELPHIA ANTIQUE CO.
1725 Chestnut Street :: PHILADELPHIA, PA.



CECIL DAVIS, F.R.S.A.

Specialist in OLD ENGLISH and IRISH GLASS

DETAILED MONTHLY LIST, *Post Free*, 10 CENTS.

Recent additions include a superb set of 18 old Irish glass ice plates from Hampton Court (Herefordshire) collection, and several fine pairs of table candelabra.

8 St. Mary Abbott's Terrace, Kensington, London, W. 14
Telephone PARK 4085

THE OLD CORNER HOUSE

Stockbridge, Mass.

The Old Corner House will open on May 20th for the season

Early American, English and Italian furniture. China, glass, iron and brass, etc.

EDWARD A. CROWNINSHIELD

THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

WANTED

OLD PAINTINGS; old American portraits; miniatures; drawings; diaries; letters and interesting Americana. Write descriptions and prices to REA, 102 Cambridge Place, Brooklyn, N. Y.

PRIVATE STAMP COLLECTOR desires old postage stamps. Large or small lots, loose or in albums; strips, pairs, blocks, full or part sheets; odd labels on original envelopes used as stamps by express companies. Anything on Wells Fargo Express Co.; or Toppan, Carpenter, Casilier & Co., bank note engravers, with essays, proofs, etc., of their government work. Also stamp literature. What have you? G. Atwood JACKSON, 105 Pemberton Bldg., Boston, Mass.

BENJAMIN FRANKLIN—anything by or about or of interest in relation to him; also early American clock. MISS CARRIE E. STROUD, The Benjamin Franklin Hotel, North Ashbury Park, N. J.

MUSEUM WANTS historical flasks and platters, Indian stone relics, axes, pestles and ceremonials, also curios. Send list. THE MUSEUM, Springport, Indiana.

HIGHBOY TOPS OR BOTTOMS; 6 or 7 drawer single chests, or chest-on-chests; lowboys. We restore and sell. OLD HIGHBOY SHOP, 14 Summer Street, Malden, Mass.

FOR GENEALOGICAL RECORDS or for purchase if agreeable, clock or works made by Nathaniel Hamlen. Also anything connected with the families of Bromfield, Devens, Dummer, Mascarene, Lithgow, Perkins (James or Thomas of Boston, 1740 to 1835), Powell (John or William of Boston, 1710 to 1805). Any communication gratefully received. DESCENDANT, No. 579.

LOWBOY, carved; Stiegel flip glass; etched fluid lamps; lustreware; Windsor chairs; bellflower and lacy glass; Staffordshire boxes. Mrs. D. B. HICKOK, 59 West 2nd Street, Oswego, N. Y.

OLD COUNTY AND STATE MAPS prior to 1860; old brass jamb hooks; wire and brass serpentine fender; early pine or maple chest-on-chest in original condition with original brasses; pewter coffee pots, large bulbous shape. Box 7, Woodbury, L. I., N. Y.

COLOR CURRIER PRINTS. Good prices paid for good subjects. FRANCES EGGLESTON, Oswego, N. Y.

LOW POST MAHOGANY BED; dark wood field bed; slant-top mahogany desk or secretary; large mahogany drop-leaf table; roundabout chair; wing chair; banjo clock. Send photographs, full description and price. FRANCIS MASON, 188 Columbia Heights, Brooklyn, New York.

GLASS FLASKS. I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mold glass, not the late pressed three-mold. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

EARLY AMERICAN FURNITURE, pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

A COLORED CURRIER & IVES PRINT of Millard Fillmore. COBB & DAVIS, Rockland, Maine.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Methuen, New Jersey.

PRINTS. *Perry's Expedition to Japan*, by E. BROWN, JR., Fulton Street, New York. Send price and description. No. 541.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

COLLECTOR wants historical glass flasks, colored prints, tin chandeliers, sconces and unusual early lamps, and lighting fixtures, dolls, doll's furniture and fixtures and miniature pieces of furniture made before 1875, also fine china suitable for cabinet, for which good prices will be paid. No. 545.

BOHEMIAN GLASS with cutting through heavy colored overlay on clear glass ground. E. H. SCHELL, 4 Shady Hill Square, Cambridge, Mass.

ANTIQUA OR ORNATE WATCHES AND CLOCKS; will buy collection complete or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

COLOR PRINTS and rare flasks wanted, for which best prices will be paid. STEPHEN VAN RENSSLAER, Peterborough, N. H.

BOOK: One or more copies of *History and Practice of Aeronautics: A System of Aeronautics, Comprehending its Earliest Investigations, and Modern Practice and Art*; by John Wise. Printed at Philadelphia in 1850, by Joseph Speel.

CABINET-MAKER'S OPPORTUNITY to start in business for himself. Must be A-1 on antique furniture, quick action necessary. Write your qualifications and for particulars to J. W. WOOD, Sloatsburg, N. Y.

FISHERMAN PLATES, provided they are not cracked or chipped. No. 582.

FOR SALE

OF INTEREST TO COLLECTORS AND DEALERS: Those in search of antiques who are planning to visit New England will do well to get in touch with me. I know of more than 200 antique shops and places of antique interest within a radius of 150 miles of Boston. This knowledge and my car are at your service at very reasonable rates. Write for rates and dates open. JOHN E. SULLIVAN, 32 Sudan Street, Dorchester, Mass.

GENERAL WASHINGTON'S COMPLETE CAMP SHAVING CASE, used by him during Revolutionary War, according to documents. Offers to Mrs. CARRIE STUART DAVIS, 2538 Wisconsin Avenue, Washington, D. C.

LOUIS XVI COMMODE, mahogany, bronze trimmed grey marble top; also curly maple Empire secretaire, fine condition, privately owned. Mrs. E. S. KELLER, 230 Dudley Avenue, Westfield, N. J.

COLLECTION ANTIQUE FURNITURE; Sandwich glass; ship models; mirrors. N. P. TILDEN, Cohasset, Mass.

GLASS. Two beautiful amethyst blue Stiegel salts, small diamond pattern. Highest bidder over \$40 each. No. 577.

BELLOWS FALLS, VERMONT. General line, pewter urn; courting mirror, boxed; curly maple and pine furniture; prints; glass; rugs. Mr. and Mrs. GEORGE PARKER BOLLES, JR., Antiquarians.

TO DEALERS: I have more antiques "as is" than others and of all kinds. WM. R. FIELES, Christiana, Lancaster County, Pa.

ANTIQUA PATCHWORK QUILTS for sale. Miss M. E. SIMONS, Box 176, Bellville, Ohio.

VERY EARLY SANDWICH GLASS PLATE, heart and lyre design, eight inches in diameter; pair of old Persian blue glass cup-plates. ELIZABETH S. TAYLOR, 5524 Blackstone Avenue, Chicago, Ill.

TWO BENNINGTON DOGS, rough mane, basket in mouth; also blue-ribbed Stiegel bottle. Photographs if requested. No. 578.

BEAUTIFUL NAVAJO INDIAN RUGS; Indian basketry, all tribes; pottery; beadwork and silverwork; blond Eskimo collection; Indian collections. J. G. WORTH, 249 Melville Street, Philadelphia, Pa.

RARE ANTIQUE PICTURE NAILS with white, yellow, blue and green crystal star centers, the kind grandfather used. Price \$3.00 per dozen. Large antique screw supports with ruby and blue crystal star center, make beautiful curtain tie backs, 50c. each. W. VAN RENSSLAER ABDILL, Titusville, N. J.

EARLY AMERICAN EQUIPMENT for fire-places, old Dutch kitchens and buildings. Original pieces only; old books of the historic Mohawk Valley, C. H. HAGADORN, Fort Plain, N. Y.

OLD MIRROR OR CLOCK GLASSES restored, copied or designed. Simple painting or elaborate gold leaf work. \$3 up. Mrs. RALPH H. STEPHENSON, Plainville, Conn.

BLACKSTONE ANTIQUE SHOP. Mahogany secretary original handles; walnut slope-top desks; three piece table; Bohemian and brass candlesticks; crossbow. H. L. WILKINS, Box 29, Blackstone, Virginia.

SHERATON SOFA; field bed; walnut spade-foot drop-leaf table; inlaid mahogany knife box; Crown Derby tea set; pink and copper lustre; Queen Anne lowboy; English silver tall candelabra; pair Sheffield coasters. *American Glassware* by Edwin A. Barber. LOUISE BARBER MATHIOT, West Chester, Pa., R. D. 2.

BEAUTIFUL DATED COVERLETS, perfect; one blue and white; one blue, rose, green and white; one red and two shades of blue; \$50 each. McCARTY'S, 849 Sheridan Avenue, Pittsburg, Pa.

LARGE SIDEBBOARD, curly maple and mahogany; English pewter; large chest of drawers, curly maple and mahogany; glass cup-plates; N. Currier *Death of Andrew Jackson*; pair small armless settees with two side chairs, crotch mahogany, very choice. Photographs. Crawford's Studio, 528 Main Street, Richmond, Indiana.

PAIR OLD ENGLISH ART NEEDLEWORK FIRE SCREENS for sale. Reasonable offer accepted. Photographs sent on application. ARNUP, Evansburgh, Alberta, Canada.

WALNUT HIGH CASE OF DRAWERS; small walnut bureau; walnut desk in rough; small early pine spice cabinet; pair low four-post beds in poplar. ESTHER WALKER, 1819 Delancey Place, Philadelphia, Pa. Phone Spruce 2505 for appointment.

YOUR FAMILY CREST OR ARMS supplied, painted, for framing; family trees prepared. Send for booklet. RALPH MASON, G. P. O., Box 231, Toronto, Ontario.

EARLY AMERICAN ROCKER, hickory, for sale. Photograph and price on request. P. O. Box 68, Haverford, Pa.

AMERICAN ANTIQUES at reasonable prices sold by mail. Photographs and particulars sent on request. C. C. COOK, 168 Vermont St., Blue Island, Ill.

TWO MEDIUM FOUR-POSTER BEDS, \$25 and \$35, refinished; mahogany drop-leaf card table, \$45; gilt acorn mirror, rope posts. ROY VAIL, Warwick, N. Y.

DESKS—EARLY AMERICAN, walnut, maple, and maple and cherry, unusual pieces; genuine antiques; serpentine and block cabinets. In writing give some idea of style you wish. Bank references. No. 580.

HARVARD COLLEGE BLUE PLATE, 9 1/2 inches, openwork border, perfect, \$65; *Deaf and Dumb Asylum, Hartford, Conn.* platter, 15 inches by 11 inches, \$65. T. LYON, 1074 East 21st Street, Brooklyn, N. Y.

SMALL ENGLISH WALNUT DESK, 1735, original carved brasses; pair fancy Sheraton chairs; small size Empire sofa; set of five maple Chippendale rush seat chairs. DOROTHY LOUISE BROWN, EDWARD GAGE BROWN, The Kettle and Crane, Boscawen, N. H.

EARLY PINE AND MAPLE HANGING SHELVES; pine hanging cupboard; curly maple high post and field bed; 6 maple cane seat chairs; old iron, HL-hinges, latches; pine dough table. GABRIELLE DE BRUNSWICK, Woodmont, Connecticut.

OWNER SACRIFICES IDEAL COLONIAL TEN ROOM HOME; improvements; furnished in antiques; 30 acres in Berkshires; 1800 feet; pure water; will rent. Particulars. FAR HILLS, Heath, Mass.

COPPER LUSTRE COLLECTION for sale; over three hundred pieces. Write me your wants. H. G. DUCKWORTH, 120 Forest Park Avenue, Springfield, Mass.

FRANKLIN; *New England Courant*, 1723; prints: *Snow Bound, The Great West, Bear Hunting*, etc. Historical flasks; glass cup-plates; Lowestoft. JOS. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

WALNUT VENEERED QUEEN ANNE CARD TABLE, \$210; American Chippendale mahogany chairs, \$150 to \$185; American Hepplewhite armchair in pearwood, rush seat, \$75; set of four American early Hepplewhite chairs, \$500. H. V. BUTTON, Waterford, N. Y.

ANTIQUE FURNITURE; glass, pottery, etc. Low prices. EMPIRE ANTIQUE STORE, 116 Eagle Street, Utica, N. Y.

LARGE EMPIRE BUREAU DESK, doors below, cherry top and ends, beautifully grained, mahogany front. Price, \$50 crated. No. 581.

A HANDSOME IRON FENCE; early pine blanket chests; top of highboy; cupboards; tables, etc., camphor wood chests. NEW ENGLAND ANTIQUE SHOP, Brewer, Maine.

RUSH SEATS. We weave these seats by hand, making them an exact reproduction of the antique rush bottom. Send for price list. MADALIE BROS., 510 N. 11th Street, Philadelphia, Pa.

COLORED CURRIER PRINTS. Rare copies as well as those of less value. FRANCES EGGLESTON, Oswego, N. Y.

AUCTION OF ANTIQUES; finished and unfinished furniture, rugs, prints, glass, etc.; June 24 and 25, 1925. One of the largest collections ever offered in Ohio. Plan your vacation for it. Watch next number for a more complete list. We are prepared to refinish, reclaim, crate and ship your purchases if you desire. J. H. DICKSON and SPRINGFIELD CARPET CLEANING and HOUSEFURNISHING CO., 242 East Main Street (National Road, coast to coast), Springfield, Ohio.

OLD FRANKLIN FIRE-FRAME, like one on page 46, *Next-to-Nothing House*; tongs; shovel; bellows; warming pan; andirons; foot-stove. DR. GOODING, 68 College Street, Brockport, N. Y.

FINE COLLECTION of antiques and old Colonial stone house for sale. HURRICANE HALL, Dillsburg, York County, Pa. Between Harrisburg and Gettysburg.

OLD SILHOUETTES, early American distinguished men and women, framed \$3 up; also paintings, Poe, Henry Clay and others; prints; miniatures; art objects. Inquiries invited. Miss MARIE RUSSELL, 51 East 59th Street, New York City.

EARLY HUTCH TABLE, trestle feet, hutch shaped where it joins the shoes; top shaped at corners, 56 inches by 41 inches, perfect, original condition. Photograph on request. A. L. CURTIS, Harrington Park, N. J., seven miles from Dykman Street ferry.

CURLY MAPLE DESK; table; chairs; mirror; wrought iron Chippendale candlestand, 56 inches high; rare old glass; prints; chintz; Washington bedspread, 1812. MRS. PHIL KOHLENBUSCH, 34 Hudson Terrace, Edgewater, N. J., opposite 125th Street.

MUG with pewter lid, initials and year 1776 on lid. Emerson, 14 South 39th Street, Philadelphia, Pa.

PINK LUSTRE SET, twenty-three pieces; old tin candle lanterns; whale oil lamps; churn; maple sideboard; shaving stand; pair low post beds. TESSIE LOU HAYES, 465 Jefferson Street, Milwaukee, Wisconsin.

PHYFE HALL RACK, shield mirror; bureau secretary, mirror doors; stork stand; quartette stand, all beautiful crotch mahogany; German silver sewing bird; brass tie-backs; old woodcuts; five bound volumes *Godey's*. Printed list. H. ANNIS SLAFTER, Belmont, N. Y.

SUMMER FURNITURE: painted settees, chairs; maple beds; corner cupboards; original and genuine antiques of all kinds. BENJAMIN FRANKLIN ANTIQUE SHOP, 1124 Pine Street, Philadelphia, Pa.

VERY OLD OAK CHEST, marked *Edward Bowers, M. B. 1575*; unusual stretcher table; large copper urn; curly maple desk; green glass lamp; blue *Hoboken* plate, bellflower glass. MARTHA KINGSBURY COLBY, Yellow Cat Shoppe, 4 Church Street, Bradford, Mass.

CURRIER PRINTS; glass; coverlets; hooked rugs; curly maple cord bed; 6 carved chairs; dining table and dresser both carved; other antiques of every description. Mrs. E. P. ELITHARP, 415 Sherman Street, Watertown, N. Y.

AN OLD VIRGINIA BRICK MANSION (slave-made brick) over 100 years old, in one of Virginia's oldest towns; with beautiful hand-carved interior woodwork; two large hand-carved arched doorways; hand-carved panelling and wainscoting and stairways; seven beautiful hand-carved mantels; exquisite designs. Price of house and lot intact fifteen thousand or will sell all interior wood work for ten thousand and will send photographs of mantels and woodwork if interested. F. L. SUBLETT, Harrisonburg, Virginia.

HISTORICAL BOTTLES; three-mold cup-plates; Stiegel paper weights; Currier prints; pewter; old glass. Wanted Staffordshire horses. RICHARD NORRIS, Queen Lane & Stokley Street, Falls Schuylkill, Philadelphia, Penn.

ORIGINAL COPY of *Oration delivered in Boston, April 8, 1776 at Reinterment of Joseph Warren*; maple duck-foot table; lowboy; Chippendale chair; pewter; Currier prints. FRANCES BRADBURY MARBLE, 2 Salem Street, Bradford, Mass.

AUCTION SALE. Expect to make a change, will hold a sale on June 19th. EDITH BRUEN, 100 Central Avenue, Madison, N. J.

ANTIQUES FOR THE TRADE, lowest prices in New York. Large assortment of Staffordshire figures and dogs; pewter plates; ink pots; candlesticks; lamps and salts; paperweights; lacquer trays; samplers; needlepoint; prints; iron Betty and rush lamps; tea caddies; silhouettes; pink, copper and silver lustre; flasks; cup-plates and American glass; pistols; ship models; figurines. MILLER, 679 Lexington Avenue (56th Street), New York City.

COLLECTORS' GUIDE TO DEALERS

Below is the Collectors' Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CALIFORNIA
SAN FRANCISCO: H. K. SLEDGE, 433 Pacific Building.

CONNECTICUT
EAST HARTFORD; HERBERT F. KNOWLES, 84 Connecticut Boulevard.

*GREENWICH: D. A. BERNSTEIN, Adams Corner, Post Road, Sound Beach.

*HARTFORD: MME. E. TOURISON, 29 Girard Avenue.

NEW HAVEN:

*MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

*S. WOLF, 723 State Street.

*THE SUNRISE SHOP, 148 York Street.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

*STRATFORD: TREASURE HOUSE, 659 Ferry Boulevard.

*WEST HARTFORD: ROSALIND G. TRASK, 16 Quaker Lane.

*WEST HAVEN: MARIE GOUIN ARMSTRONG, 277 Elm Street.

ILLINOIS

*CHICAGO: LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

MAINE

BANGOR:

THE THREE GABLES, 204 Broadway. General line.

*ROCKLAND: COBB & DAVIS.

*WALDOBORO: WARREN WESTON CREAMER.

BALTIMORE: MARYLAND

JOHN G. MATTHEWS, 8 East Franklin Street. General line, interior decorator.

*THE OLD WALLPAPER HOUSE, 15 West Franklin Street.

MASSACHUSETTS

*ACCORD: QUEEN ANNE COTTAGE.

BOSTON:

*CHARLES S. ANDREWS, 32 Charles Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*L. DAVID, 119 Charles Street. Hooked Rugs.

BOSTON:

- *A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.
- *FLAYDERMAN & KAUFMAN, 68 Charles Street.
- *GEORGE C. GEBELIN, 79 Chestnut Street. Old silver.
- *JORDAN MARSH CO., Washington Street.
- *LOUIS JOSEPH, 381 Boylston Street.
- *WILLIAM K. MACKEY CO., 7 Bosworth Street, Auctioneers and Appraisers.
- *WM. B. MCCARTHY, 278B Tremont Street.
- *FRANCES M. NICHOLS, 115 Charles Street.
- *OX BOW ANTIQUE SHOP, 130 Charles Street.
- *I. SACK, 85 Charles Street.
- *SHREVE CRUMP & LOW, 147 Tremont Street.
- *STOWELL & CO., 24 Winter Street, Jewelers and repairers of jewelry.
- BRIDGEWATER: ELLA B. SPARRELL, 1085 Pleasant Street, on Route 102.
- BROCKTON: J. E. MOFFITT, 28 Park Street. General line.
- *BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.
- CAMBRIDGE:
 - *WORCESTER BROS., 23 Brattle Street.
- *CONCORD: THE CHEST, Lexington Road.
- *DANVERS: THE JAMES PUTNAM HOUSE, Phoebe Caliga, 42 Summer Street.
- *DEDHAM: LOUISE L. DEAN, 293 Walnut Street.
- *DORCHESTER: H. & G. BERKS, 13½ Wollaston Terrace. Dial painting, etc.
- *EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.
- *FRAMINGHAM: OLD AMERICA COMPANY. Books
- *GREAT BARRINGTON: Years Ago.
- GREENFIELD:
 - JENNIE L. BASCOM, 206 High Street. General line.
 - MISS JULIA D. S. SNOW, 277 Federal Street. General line.
- *HAVERHILL: W. B. SPAULDING, 17 Walnut St.
- *HINGHAM: DANIEL F. MAGNER, Fountain Square.
- IPSWICH: J. SALTZBERG, 5 South Main Street. General line wholesale.
- *LONGMEADOW: E. C. HALL, 145 Longmeadow Street.
- LOWELL:
 - BLUE HEN ANTIQUE SHOP, Harrison Street. General line.
 - *FLORA M. BOARDMAN, 107 Clark Road.
- *LYNNFIELD CENTER: SAMUEL TEMPLE.
- MARLBORO: GRACE AND BELLE STEVENS, 232 Main Street. General line.
- NEW BEDFORD:
 - MRS. CLARK'S SHOP, 38-44 Water St. General line.
- *THE COLONIAL SHOP, 22-24 North Water Street
- *PITTSFIELD: MISS LEONORA O'HERRON, 100 Wendell Avenue.
- *PLYMOUTH: YE BRADFORD ARMS.
- SALEM: THE WITCH HOUSE, Grace Atkinson. General line.
- *SOUTH ACTON: THE ACTON ANTIQUE SHOP.
- *SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP.
- *STOCKBRIDGE: EDWARD CROWNSHIELD, The Olde Corner House
- *WARREN: C. E. COMINS.
- *WAYLAND: KATHERINE LORING.
- WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.
- WORCESTER: GATES & GATES, 24 Charlotte Street. General line.

NEW HAMPSHIRE

- *CONCORD: DERBY'S, 22 Warren St.
- *FRANKLIN: WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM, Daniel Webster Highway.
- *HANCOCK VILLAGE: FULLER HOMESTEAD.
- KEENE: KEENE ANTIQUE SHOP. General line.
- LISBON: WHITE BIRCH ANTIQUE SHOP.
- LOUDON: J. J. SHAY, THE BUNGALOW, Loverings Mills, on new State Highway, Concord to Laconia.
- PORTSMOUTH:
 - *J. L. COLEMAN, 217 Market Street.
 - *HORACE M. WIGGIN, 350 State Street.

NEW JERSEY

- *EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.
- *FREEHOLD: J. B. KERFOOT.
- *HADDONFIELD: FRANCES WOLFE CAREY, 38 Haddon Ave.
- HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.
- LIBERTY CORNER: BERYL N. DEMOTT, Valley's End Farm. General line.
- MONTCLAIR:
 - F. S. CAPOZZI, 663 Bloomfield Avenue. General line.
 - *THE PEKING PAILOU, 147 Watchung Avenue.
- *PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.
- SPRINGFIELD: ELIZABETH WILSON THOMAS, "The Hemlocks," Morris Avenue. General line.
- SUMMIT: JOHN MORRISON CURTIS, HELEN PERRY CURTIS, 8 Franklin Place.

NEW YORK

- *AUBURN: THE CRADLE ANTIQUE SHOP, Alice Licht, South Cayuga Street, Union Springs.
- *AVON: J. PARKER MERVILLE.
- *BROOKLYN: HARRY MARK, 749 Fulton Street.
- BUFFALO: HALL'S ANTIQUE STUDIOS, 338 Elmwood Avenue. General line.
- CHESTER: WHAT YOU WILL SHOP, Amy C. McGuinness, Goshen Road.
- DUNDEE:
 - *LOG CABIN ANTIQUES.
 - *JEMIMA WILKINSON ANTIQUE SHOP.
- HUNTINGTON, L. I.: THE ABIGAIL STEVENSON ANTIQUE AND TEA SHOP, 143 East Main Street.
- *ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.
- *JAMAICA: KATHARINE WILLIS, 272 Hillside Avenue.
- *LARCHMONT: 15 Chatsworth Avenue.
- *LOCUST VALLEY, L. I.: JANE TELLER INDUSTRIES.
- *LOUDONVILLE: EXCHANGE FOR WOMAN'S WORK, Albany County.

NEW ROCHELLE:

- *DOROTHY O. SCHUBART, INC., 651 Main Street.
- R. S. SOMERVILLE'S ANTIQUE STUDIO, 178 Main Street.

NEW YORK CITY:

- *THE AINSWORTH SHOPS, 13 East 8th Street.
- *FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.
- *THE COLONY SHOPS, 397 Madison Avenue.
- HOME OF CHILDHOOD, 108 East 57th Street Children's antiques.
- *JOHN GUIDOTTI & BRO., 413 W. 16th Street.
- *HARE & COOLIDGE, 54 West 11th Street.
- *RENWICK C. HURRY, 7 East 54th Street. Pictures and paintings.
- *MARY LENT, 9 East Eighth Street.
- *JANE WHITE LONSDALE, 114 E. 40th Street.
- *H. A. & K. S. MCKEARIN, 735 Madison Avenue.
- *F. NOBLE & COMPANY, 126 Lexington Avenue.
- *THE ROSENBAUGH COMPANY, 273 Madison Ave.
- *THE 16 EAST 13TH STREET ANTIQUE SHOP.
- *HENRY V. WEIL, 126 East 57th Street.
- *JOHN WEISS, 625 Lexington Avenue.

- *NIAGARA FALLS: THE OAK TREE ANTIQUE STUDIO, Ruth DeWitt Knox, 4037 Lewiston Road.

- *PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.

- *PITTSFORD: RUTH WEBB LEE, 72 East Avenue.
- *PLEASANTVILLE: A WILLIAMS, 56 Ossining Road.

- *PORT CHESTER: KATHARINE WILLIS, 321 Boston Post Road.

POUGHKEEPSIE:

- *J. B. SISSON'S SONS, 372 Main Street. Auctioneers and Appraisers.

- SLOATSBURG: J. W. WOOD, Orange Turnpike. General line.

NORTH CAROLINA

- GREENSBORO: THE ANTIQUE SHOPPE, 305 North Elm Street.

OHIO

- CLEVELAND: HELEN DEFORD SUTPHEN, 16001 Euclid Avenue. General line.
- COLUMBUS:
 - THE BETSY ROSS SHOP, 2356 North High Street. General line.
 - THE YEARS AGO SHOPPE, 67 N. Washington Avenue. General line.
- EAST CLEVELAND: IONE AVERY WHITE, 15401 Richmond Place. General line.
- FINDLAY: ANNA P. SOURS, 311 W. Sandusky Street. General line.
- GENEVA: THE HOUSE OF ANTIQUES, 97 East Main Street.
- NEWARK: R. M. DAVIDSON, 58 Hudson Avenue. General line.
- *TOLEDO: THE RUMMELL STUDIO, 1819 Jefferson Avenue.

OREGON

- PORTLAND: MRS. WALTER H. RAYMOND, 705 Davis Street.

PENNSYLVANIA

- ALLENTOWN: MR. and MRS. M. S. JACOBS, 1236 Walnut Street. General line.
- BETHLEHEM:
 - A. H. RICE, 519 North New Street. General line.
 - SCHUMM ANTIQUE SHOP, 451 Main Street. General line.
- CHRISTIANA: WM. R. FIELDS, Lancaster County. General line.
- DOYLESTOWN: MARY B. ATKINSON, 106 East State Street. General line.
- ERIE: RITTERS ANTIQUE SHOP, 328 East 9th Street. General line.
- GWYNEDD: DORA C. BARNES, Llachstrngout.
- MANHEIM: DAVID B. MISSEMER. General line.
- MARIETTA: MRS. E. L. CORNMANN, 276 West Market Street.
- PENNSBURG (Montgomery County): A. J. PENNYPACKER, 601 Main Street. General line.
- PHILADELPHIA:
 - JAMES CURRAN, 1625 Pine Street. General line.
 - POOR HOUSE LANE ANTIQUE SHOP, Emma L. Middleton, 114 W. Rittenhouse Street, Germantown.
 - *MARTHA DEHAAS REEVES, 1026 Pine Street.
 - *NATIONAL PATENT REED SALES CO., Drexel Building.
 - *PHILADELPHIA ANTIQUE COMPANY, 7th and Chestnut Streets.
 - *THE ROSENBAUGH COMPANY, 1320 Walnut Street.
 - *ARTHUR J. SUSSELL, Spruce, cor. 18th Street.
- PITTSBURGH: MCCARTY'S, 849 Sheridan Avenue. General line.
- *POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. B. COOKEROW, 265 King Street.
- *STRAFFORD: THE ANTONY WAYNE ANTIQUE & CURIO SHOP.
- WEST CHESTER: FRANCIS D. BRINTON, Oermead Farm. General line.
- YORK: BERGMAN ANTIQUE SHOP, 322 S. Duke Street. General line.

RHODE ISLAND

- BRISTOL: THE CORN CRIB SHOP, Poppasquash Road. General line.

VERMONT

- *BELMONT: OLD CURIOSITY SHOP, E. E. White

VIRGINIA

- RICHMOND:
 - *J. K. BEARD.
 - ELEANOR B. BURDETTE, 113 West Main Street

WASHINGTON, D. C.

- *MRS. CORDLEY: 812 17th Street, N. W.
- *GEORGE W. REYNOLDS, 1742 M Street, N. W.
- *THE OLD VIRGINIA SHOP, 918 17th Street, N. W.

ENGLAND

- *CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.
- *HIGH WYCOMBE: FRED SKULL.
- *LONDON: CECIL DAVIS, 8 St. Mary Abbott's Terrace, Kensington, W. 14.



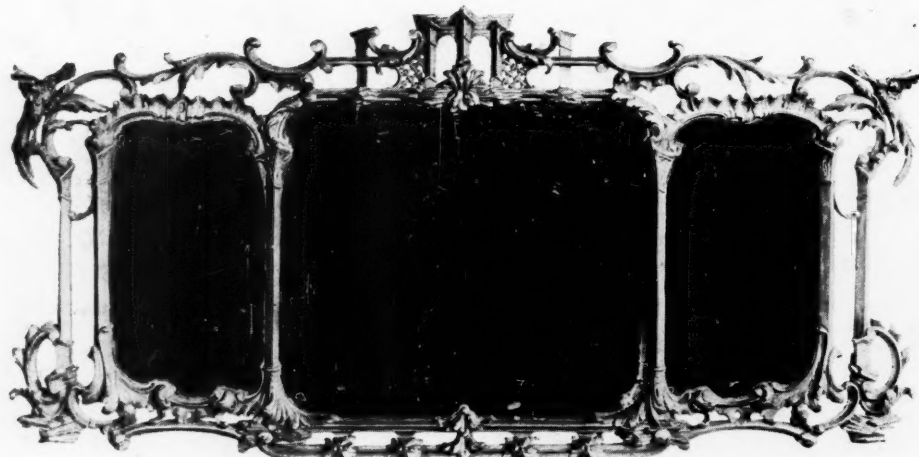
A Provincial French Group *of* Rare Interest *and* Charm

UNDOUBTEDLY made in France during the transition from LOUIS XIII to LOUIS XIV, this group of two chairs and cabinet was brought over by a Huguenot family that evidently prized it greatly.

The cabinet has beautifully burnished diamond point panels, patterned after the court vogue. The chairs have exquisitely graceful arms and legs, and are appropriately upholstered in point de Hungary.



Jordan Marsh Company
BOSTON



Chinese Chippendale

This mantel mirror is a very rare and fine example of Chinese Chippendale. It is made of carved wood and gilt. It was executed at the height of the Chinese influence.

The carving is very delicate, and the cranes at the upper corners are very lifelike and exquisitely done. The glass itself is all original.

The size of this mirror is very practical. It is four feet, ten inches deep and seventy-nine inches wide.

Our third and fourth floors have many other pieces of interest to lovers of antiques. They are suitable in design and price for the homes of those who appreciate the exquisite workmanship of bygone craftsmen.

Visitors are cordially welcome.

Shreve, Crump and Low Company

Founded in 1800

Jewelers, Goldsmiths, Watchmakers, Antiquarians

147 Tremont Street

Boston, Massachusetts